

THE ETUDE MUSIC MAGAZINE

NOVEMBER 1923



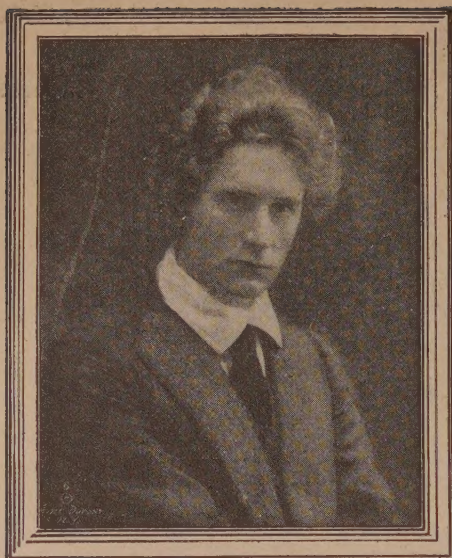
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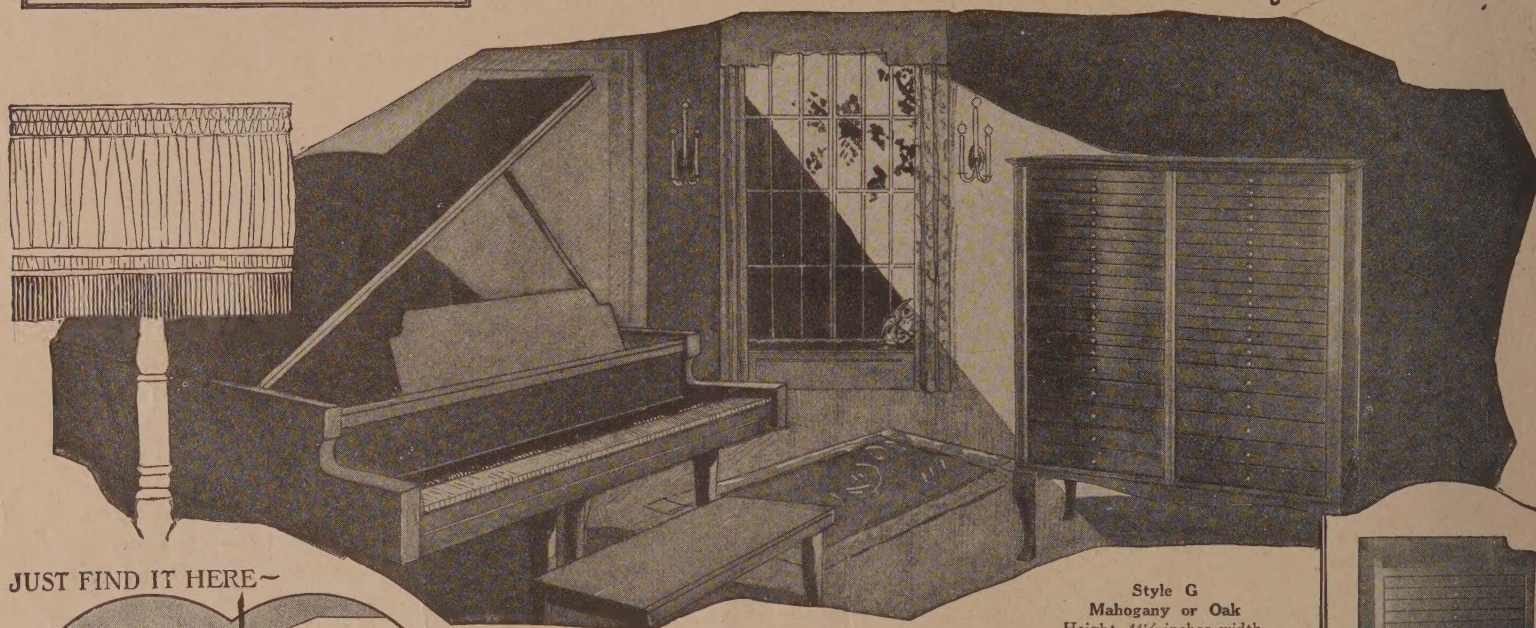
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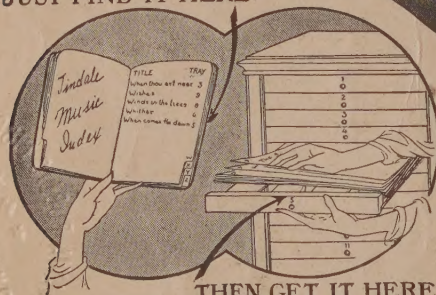
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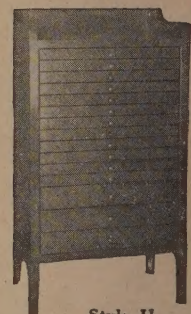
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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NOVEMBER, 1923

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the last of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Mascagni is again busy on his opera, *Vistula*, which he began when eighteen years of age. The plot is drawn from a novel of Rocco De Zerbi which has been done into a libretto by Targioni-Tozzetti, also the librettist of "Cavalleria Rusticana." It is all about a passionate love story of the old imperial Roman life. It is interesting to know that for "Cavalleria Rusticana" the composer has received royalties in the sum of \$500,000 lire; for "Iris," 1,700,000 lire; "L'Amico Fritz," 1,500,000 lire; and "Piccolo Marat," 1,000,000 lire.

\$150,000 for the "Betta Strad" is a record price reported to have been paid by C. Freeman, the American collector, to H. Waddell, of Glasgow, Scotland, for the instrument mentioned.

A Prize of \$250 is offered for a "March" to be used in the motion picture production "Victor Hugo's 'The Hunchback of Notre Dame.'" Particulars from Music Department, Universal Pictures Corporation, 1600 Broadway, New York City.

A Memorial Organ is to be placed in the Town Hall of New York, through the generosity of Mr. James Speyer, widely known for his various philanthropies. The backbone of the movement is that the Town Hall, a center of culture and refinement, should have a musical equipment.

Two San Carlo Grand Opera Companies will be presented this season by the impresario, Fortune Repetto. One of these will appear in a general repertoire and will make an extended tour of the continent. The other, with such distinguished guest artists as Anna Fittiu and Tamaki Miura, will give special productions on a less extensive itinerary. The Pavlov-Oukrainsky Ballet will appear in all New York performances containing ballet features.

Music as a Unit for a B. A. Degree has been added to the courses of study offered by two leading British institutions of learning, the University of Durham and the University of Leeds. Slowly but surely the art is winning its way to recognition as a subject for serious consideration by the student.

Dorothy Howell has appeared as a new star in the constellation of English composers. At a recent concert she played her own Pianoforte Concerto in D Minor, of which she writes, "It is an exceptional work in the fact that it is one of the few concertos, that is, works in which the solo instrument joins with the orchestra and does not merely alternate, since the days of the virtuoso got the upper hand in a concert room."

A \$200,000 Temple of Music and Art being provided for Tucson, Arizona, by public subscription aided largely by two eminent business men of the community, is a genuine enterprise in a live little city that could be easily lost in one of the large cities of some of our metropolitan centers.

\$2,000 in Prizes is offered by The Friends of American Music, a national organization with headquarters at Kansas City, Missouri. Only citizens of the United States may compete, and the contest closes March 1924. Particulars from Anna Miller, Secretary of Friends of American Music, Kansas City, Missouri.

Dame Ethel Smyth's new opera, "Fete Galante," had its premiere at Covent Garden earlier, London, on June 11th, and was "a triumph of artistic triumph" for England's "most famous woman composer." The music has been described as "charming, light and fanciful, with a constantly recurring hint of comedy. The scoring is rich and subtle."

The National Federation of Music Clubs has more than doubled its number affiliated organizations during the last two years.

The Oldest Singer of the Handel Festival Choral at the recent Crystal Palace performances, was probably Alderman Charles Ham Cox, J. P., of Maidenhead. Now in his eighty-third year, he has been in the choir more than forty years. A good reason Britain has such superb choral bodies.

Theodore Thomas is to have a memorial erected in his honor, in Grant Park opposite Orchestra Hall, Chicago. A half-draped sixteen-foot-high figure, on a five-foot pedestal will stand before a forty-foot granite seat ornamented with a bas-relief of the orchestra, having for the central figure a portrait of the famous conductor.

The German General Music Society (Allgemeiner Deutscher Musikverein), founded by Liszt, held its fifty-third general meeting at Cassel, during the musical festival held there in June.

Oskanonton, a Mohawk Indian singer, has been most favorably received in London.

M. Paul Dukas, composer of "L'Apprenti Sorcier," and M. Henri Rabaud, director of the Paris Conservatoire, and composer of several operas, including the successful "Marouf," have received the decorations of the Legion d'Honneur.

The Salzburg Festival Committee found it necessary to cancel this year's performances. The unsatisfactory financial condition of the country, and especially the absence of tourists on account of exorbitant rates announced by hotels, are given as the real causes of the decision.

An Unpublished Schubert Trio, for piano, violin and violoncello, has been discovered and the manuscript deposited in the Municipal Library of Vienna. Written in 1812, it is now published, and, being of no great difficulty, will be of especial interest to schools and amateurs who love this master's genius.

"The Cricket on the Hearth," an opera by Sir Alexander Mackenzie, based on Dickens' popular novel, has had its first public performance at Glasgow, Scotland, and is to go on tour.

In Respect for the Late President Harding, members of the Ancient Society of College Youths, the old bell-ringing society, rang a half-muffled peal of 1,260 changes, lasting fifty-five minutes, at St. Clement Danes Church, Strand, London, on the publication of the news of his death.

The Swedish Ballet, with the sanction of its home government, is to make a tour of America early in the season.

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T. Tertius Noble has been voted to be the most popular composer of anthems and his "Souls of the Righteous," the favorite work in this class, by a questionnaire circulated among prominent organists of the country.

Navy Bands May not Compete in any way with civilian organizations, according to a ruling of the Navy Department. The Navy musical organizations "cannot be used except in playing for the general public, where no admission is charged and where there is no incidental motive for the gathering, such as entertainments, club luncheons or private parties, where the bands are really substitutes for paid bands, thus interfering with civilian musicians gaining a livelihood."

Paul Paray has been unanimously elected by the Society of Lamoureux Concerts of Paris, to succeed the late Camille Chevillard as their conductor.

Children's Concerts by several leading orchestras of Europe are the result of their conductors' visits to America. Has "one good thing" come out of the West?

The Italian Committee of the International Chamber Music Festival to be held at Salzburg during the first week of August has withdrawn Italian participation in the event. A letter signed by the composers, Alfano, Cassella, De Sabata, Malipiero, Molinari, Pizetti and Respighi, declares that "In view of the large number of representative works submitted by Italian composers and the comparatively small number chosen for performance, unfair discrimination has been exercised against that country."

Amy Woodforde Finden, one of the most gifted of recent English song-writers, and best known for her "Indian Love Lyrics," had a memorial to her unveiled in April at Hampstead Church near Harrogate.

A \$5,000,000 Municipal Auditorium is to be built by St. Louis, largely for civic music purposes.

Frederick Delius, the eminent English composer, suffered a stroke of paralysis several months ago and is now confined to a wheel chair.

Lalo's "Le Roi d'Ys" lately had a centenary performance at the Opera Comique of Paris, which was made a gala event.

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Gustav Holst, the well-known British composer arrived in New York early in May. Among other activities he conducted a performance of his "Hymn of Jesus" at the Ann Arbor festival. His opera, "The Perfect Fool" had its premiere on the opening night of the Summer Season of the British National Opera Company, at Covent Garden, May 14.

Horatio Parker's Original Manuscript Scores have been presented by his widow to Yale University. A memorial ode, "A. D. 1919," to the Yale men who gave their lives in the war, the full score of his prize opera "Fairland," and interesting preliminary sketches of the oratorio "Hora Novissima," with many other instrumental and vocal works, make up the collection.

John McCormack has this Spring been singing in Germany for the first time and has stirred his audiences to enthusiasm.

Albert Spalding, eminent American violinist, is spending the summer in his Italian home in Florence.

Georgette Leblanc, famous throughout Europe on the concert, dramatic and operatic stage, is announced for an extended tour of America, for next season. Mme. Leblanc was the wife of Maurice Maeterlinck, eminent Belgian dramatist, and for her he wrote several of his greatest plays.

The 375th Anniversary of The State Orchestra of Dresden was celebrated by a festival of concerts late in September.

The Library of Henry Edward Krehbiel, late dramatic critic, has been donated to the New York Public Library. Thus 1836 volumes and several hundred pamphlets are added to this library's musical collection.

The Princess Ingeborg, Sweden's most popular princess, wife of the King's brother, Prince Carl, and second lady of the land, could turn her ability as a pianist to good account, in case of necessity.

Serge Koussevitsky is to be the leader of the Boston Symphony Orchestra, beginning in the autumn of 1924. Koussevitsky has never been in America, and he will be the first Russian to conduct this famous organization.

Municipal Musical Enterprises are getting on a safe financial basis. The summer season of concerts at the Hollywood Bowl produced net proceeds of \$30,000, while the St. Louis Municipal Opera in Forest Park resulted in profits to the amount of \$25,299.

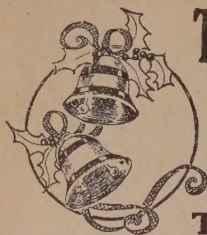
The Bach Choir, of Bethlehem, Pennsylvania, has received an invitation to give a series of productions in Havana next season. Our little sister to the south is developing a strong musical digestion when she sends out an order for Bach.

A Johannesburg Municipal Organ has been installed in this enterprising South African city. It has ninety-seven stops and six thousand one hundred and eighty-eight pipes. By way of comparison, the Philharmonic Auditorium organ of Los Angeles (with thirteen times the population of Johannesburg) has less than seventy stops. The Town Hall organ of Sydney, Australia, with its one hundred and thirty speaking stops, holds first place for size among the municipally owned organs of the world. The Wanamaker organ, in the Grand Court of the Wanamaker Store of Philadelphia, with two hundred and thirty stops, is the premier instrument of the world, for size.

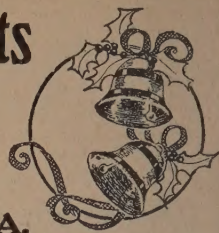
Ernest Van Dyck, who at the height of his career was the most eminent of Wagnerian tenors, died recently at Antwerp. For some years he had held the chair of dramatic singing in the Conservatoire of Brussels. He was the first to sing *Tristan and Parsifal* in many of the leading opera houses of the world and for many years was one of the pillars of the Bayreuth Festivals.

Eddy Brown is returning for a concert tour, after an absence of three years from his native America.

(Continued on page 801)



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THE ETUDE

NOVEMBER, 1923

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Thanksgiving

WE give thanks for the great blessings which all of the musical folk of America enjoy at this time. Our thanks seem to mean more to us when we contemplate the disasters, earthquakes and tidal wave tragedies with which so many parts of the world have been visited during the last ten terrible years. May we be spared and may we deserve to prosper through our efforts to help others!

In Germany we know that the conditions of musicians have been next to unthinkable. One musician in Germany writes us, "The devil is born here. Starvation, life-size, stalks everywhere." Another writes that he walked the streets for days begging hospitals to take in his wife for an operation for appendicitis. The hospital free wards were full and the only thing he could do was to await her death. The operation would cost 20,000,000 marks, and his savings were only a few thousand. Finally he received four dollars from America. Four dollars was just 20,000,000 marks and his wife's life was saved. Hundreds of similar stories of deprivation have been coming to us—stories of musicians of real fame gradually selling off their furniture until they were left with a bed and a chair. We have forgotten that these art workers were born natives of the land that a few years ago was our enemy and we have remembered the heritage of Beethoven, Haydn, Mozart, Bach, Schubert, Weber, Schumann, Brahms, Wagner, who will give joy to millions for centuries. We have helped and our good friends have helped the suffering abroad, which is growing greater every day. It is futile to give thanks when we have failed to give blessings to others, when it has been within our power to give.

THE ETUDE will forward to musicians in need in Germany, Austria and Russia any free-will offerings which may come to us for this purpose. Letters should be addressed Master Musicians' Relief Fund. We will then request the individual receiving the money to respond personally to the one sending it so that our readers may know of the good that their gift is doing. We have dozens of cases on record furnished to us by experienced investigators in several fields so that there is no possibility of money being wasted. These European teachers are helpless—few pupils if any, no concert opportunities, and prices of living necessities going up mountain high over night.

An American dollar may save the life of another Schubert if it reaches him at the right moment.

What better way is there to give thanks than to pass on a little part of our very great blessing to others.

Old Favorites

ARE we becoming a nation of old favorites? England is sometimes ridiculed for the tenacity with which she clings to artists long past their prime, who sing or play in a manner pathetically inferior to that which marked their heyday.

To us there is something truly beautiful in the loving attitude with which Londoners rally to the concerts of old-timers. It is a very fine tribute to their art of other days, a keen desire to meet again over the footlights some one who has given delight in years gone by. Now the talking machine preserves records of bygone triumphs which sometimes make comparisons odious. Yet we notice more and more in America that the younger generation has a great curiosity to see those heroes of the concert hall and the opera who have had a part in making American history in music.

THE genius, the knowledge, the art remains; and that far outbalances a few cracked notes here and there. Let us stick by our old favorites and show that the Anglo-Saxon traditions which mold our country are worth while in this particular.

Palaver and Pedagogy

MOST of us have heard the old story of the man who criticised the fishmonger's sign—"Fresh Fish sold here to-day." He was able to convince the wight that nothing at all was necessary. Of course the fish were fresh—no dealer would attempt to sell stale fish; of course he was selling them to-day, otherwise he would not have his shop open; of course he was selling fish, anybody who knew what a fish is could see that. Therefore why waste words about it.

While advertisers know the value of a sign, it is nevertheless a fact that we are all great wasters of words in trying to make certain perfectly obvious things clear.

We often think that this is peculiarly true of music teachers. They sometimes wear the little pupil out with long strings of perfectly useless words. Children are usually far smarter than adults give them credit for being. The child is bored with words; when he often grasps the point far in advance of the completion of the teacher's explanation. Look for the glance of understanding in the child's eye. Hand the truths out, shorn of verbal foliage. Get it to him as quickly as possible. Then, by cleverly devised questions, convince yourself of the degree of his knowledge.

The Unfailing Secret of Success

AN unusually prosperous music teacher of New York City, an elderly Jewish gentleman, whose large classes of pupils regard him with affectionate admiration, was asked to give his rule whereby he had acquired such great success. He smiled and replied:—

"Rules for success? Every man must make his own. One man will seem to acquire success by making himself a slave to his business, hardly ever leaving his work for a moment during his lifetime. Another will acquire even a greater fortune and conduct a larger business, although he spends a generous portion of his time on the golf course or cruising around the world on his yacht. How can you explain it? Is the second man inferior to the first? Hardly. He probably has greater faith in the capacity of others and has a way of impressing his policy upon others so that when he is away from the grindstone he knows that it is turning just as regularly and smoothly as though he were stopping it every few minutes to see whether it was working right.

"What is success anyhow? Certainly not the mere acquisition of money. Otherwise the Rothschild, the Rockefeller or the Vanderbilt would be a success before he was born. Such an idea is absurd. Success is the mode of life whereby one can give the greatest joy and profit to others and to one's self. This does not mean money profit alone. Ninety per cent of the millionaires are miserable, desolate, friendless failures, largely because they are unwilling to share their easily obtainable life happiness with others, because they are slaves to a policy of keeping most of the good times to themselves. In music the artist or the teacher is successful in proportion to what he gives to the world and not in proportion to what he earns. If he works right, saves right, and thinks right, fame and riches should come to him. There is no general rule for success; but this may come very near to it: SUCCESS IS THE RESULT OF THE REQUISITE APPLICATION TO WORK, WISE JUDGMENT IN STEERING ONE'S LIFE COURSE, SAVING WITHOUT MISERLINESS, THE CONSERVATION OF ONE'S HEALTH, BELIEF IN ONE'S FELLOWMAN, HONESTY ALWAYS, ALL SO INTENSELY FOCUSED UPON ONE'S GOD-GIVEN TALENTS THAT THEY MAY BE DEVELOPED TO THEIR LIMITS FOR THE GREATEST JOY AND PROFIT OF OTHERS AND ONE'S SELF.

"Of course fate and opportunity play a major role. It is stupid to deny this. Some are born with far greater capacity and talent than others. However, as a rule the average individual does not develop much more than fifty or sixty per cent of his God-given talents. He thinks he does; but he doesn't. Opportunity, Fate and Luck usually wait in the trail of those who follow the general recipe for success that I have given."

Missing Half the Fun

THOSE who have never played any instrument or taken up the study of singing seriously can scarcely be expected to realize that the greatest joy in music comes from re-creating it yourself.

Possibly THE ETUDE in the past has laid too much stress upon the great educational significance of music. We believe in this most thoroughly; yet at the same time we have had such a wonderful amount of real sport from music that we are wondering whether this aspect of the art has been stressed enough in our pages.

There is as much sport in playing a Mendelssohn *Scherzo*, Rubinstein's *Staccato Etude*, Debussy's *Arabesques* or Chopin's *E Minor Posthumous Valse* as there is in the liveliest possible game of tennis. The delight of possessing the skill to master such compositions, the very fun of feeling one's fingers dance over the keys is exhilarating and refreshing.

Probably much of our playing would be a great deal better if we had more fun with it. Knowing how to play, being able to play, and playing for *fun*, puts a person in a wholly different class than the individual who is forced to take all his musical enjoyment second-hand from others or from talking and playing machines.

We believe most emphatically in the musical records for those who cannot play or cannot sing effectively. They get huge joy and profit from the machines without any doubt. Moreover the phonograph and the player-piano are coming to be used "everywhere" by teachers as models. Models are vitally necessary. The painter would be helpless without them. Musicians ought to realize more and more how valuable these recordings are, if only used as models.

Yet, honestly, those who cannot play or sing miss half the fun, even in listening to music made by others and through records.

Accuracy and Music Orders

"PLEASE give me Pussy-Catty by von Lieb," demanded the sweet young music teacher of the music clerk. Of course she meant *Pizzicati* by Delibes; and the music clerk had had so many similar blunders in ordering that he "caught on" at once. In the big music store such requests as Mater's "Inflammation" (*Inflammatus* from the "Stabat Mater," "Meditation by Doris" (*Meditation* from "Thais,") or such a one as came to Lt. J. P. Sousa some time ago, "The Ice Cold Cadets March" (High School Cadets), are not at all unusual.

Music teachers are often most inaccurate when sending in orders, especially orders by mail. Accuracy is a habit. The champions in all sports are first of all accurate. Tilden, the tennis king, whose shots over the net are marvels of accuracy, is simply the ordinary tennis player with the accuracy habit raised to the highest degree.

It is hard to be accurate in one thing without having the accuracy habit which makes one accurate in all things. Accuracy in music is one of the most important factors in the study of the art. It means that you must be "accurate-minded," that you must remold your whole life toward accuracy in all things. See straight, think straight, do straight. It's easy if you strive for it.

WHAT Christmas gift has a more enduring value than music or the things belonging to music. A piano that is used every day for ten years, a violin that is used every day for a quarter of century, a piece that is played month after month, a book that may re-make a whole career. Surely such Christmas presents are worth far more than those which wear out in a single season.

Music Lessons and the Family Budget

THERE is nothing that cuts quite so deeply into the sensibilities of the father of a family as the feeling that perhaps those around him are not as sympathetic as they should be toward his efforts to maintain necessary economy. Every natural father wants his family to have everything he can afford to earn for them. That is the main incentive for his labors. When the son or the daughter or the wife indicates even very slightly that father is just a little mean when he has put his foot down on the outlay of money in excess of what he deems it prudent to spend, father may not say anything about it, but he is hurt nevertheless.

Education is one of the serious items in the family budget. It is as important as clothes and like clothes it may be bought so cheap that it is worthless. It is often quite as costly to hire a cheap music teacher as it is to hire a cheap doctor. Music education should be regarded as an investment. The man who proposes to buy a house does not depend upon some sudden windfall or stroke of business luck to enable him to do so. He saves systematically for the investment. Why should not education be regarded in the same light. Nothing pays as big dividends as education. The future of the child depends upon that more than upon anything else. Money put into education is money saved, not money spent, and it should be regarded in no other light.

It is wrong to nag a parent for music lessons at exorbitant prices; and it is wrong for the parent to neglect to provide for the educational obligations of his children that he knows are sure to come. Meet father half way on the music lesson proposition. Let him know that it is a mistake to secure too cheap a teacher; but realize that it is unjust to father to burden him with an expense far beyond his income.

The Artists' Tools

THE good mechanic keeps his tools in the finest possible shape. In fact it is the habit of many to judge an artisan's feelings by the way in which he sharpens and polishes the implements of his trade.

The instrumentalist's tools are his hands. They demand and deserve the finest care and attention.

If you were Paderewski, Kreisler or Casals, you would think nothing of paying huge insurance premiums upon your hands, so that in case of injury you would not be without tools.

Your hands are just as important to you, proportionately, as are those of the greatest virtuoso living. We are willing to wager that you never realize it until some thought like this jolts you.

We used to laugh at pianists when they massaged their hands with various creams and lotions. We don't any more. We know now that they were merely taking the care of their hands which their bread winning tools deserved.

The better the condition of your hands the freer will be the translation of your thought through the instrument you play.

FAKIR:—The music teacher who accepts a pupil for whom he is convinced there is no possible musical future.

MY kingdom for the grand opera singer who knows how to forget that "the applause was tremendous."

A PUPIL in the studio is worth two in prospect.

Good cheer and good music are synonymous.

GEORGES ENESCO, one of the foremost living symphonic composers, says, "In New York you enjoy more symphony orchestras to the square mile than in all European countries put together." The number and quality of orchestras, large and small, in America is nothing short of amazing to European visitors.

Adults and Piano Study

Problems of the Student Who Seeks to Develop His Playing When Past the Age of Twenty

An Interview with the Distinguished Pianist, Teacher and Composer

ERNEST HUTCHESON

[EDITOR'S NOTE.—Possessed of one of the most brilliant and rational minds in the field of pianistic art, Mr. Ernest Hutcheson in his pianistic career develops year by year in a manner which has commanded the permanent admiration of world music critics as well as the popular applause of the musical public attending his concerts. He was born at Melbourne, Australia, July 20, 1871. His talents were recognized so early that he was classed as a "wonder" child. His first teacher of note was Max Vogrich. At the age of five he made an extended tour of Australia. His

talent was so pronounced that he was taken to the Leipzig Conservatory where he became a pupil of Reinecke and others, graduating in 1890. He was then sent to the noted Liszt pupil, Stavenhagen, in Weimar. During the following ten years he devoted most of his time to teaching and practice, making his first mature tour in 1900, when he played with notable success in Germany, England and Russia. In 1907 he came to America, playing occasionally with success but studying by himself continually and doing much teaching. For a time he was head of the piano de-

partment of the Peabody Conservatory in Baltimore. In 1912 he returned to Europe, meeting with enormous success at all his public performances. Returning to America in 1915 he played at a single concert in New York, the Liszt *E-Flat Concerto*, the Tschalkowsky *B-Flat Minor Concerto* and the MacDowell *D Minor Concerto*; a mastodonic feat which naturally created a sensation. This season Mr. Hutcheson is playing a series of programs at Aeolian Hall, N. Y., devoting each program to the work of the great masters, Bach, Beethoven, Schumann, Chopin, Liszt.]

Can Adults Progress?

Is there a time when progress is hopeless? This question is a very "live" one to the many students of nature years who find progress discouragingly slow, to many teachers who in the stress of work have been obliged to neglect their playing until it seems to have gone beyond recall.

Obviously, in considering the question, technical capacity offers the most critical point, for undoubtedly this is most easily developed in childhood or youth, most hampered by a late start, most quickly impaired by lack of practice. Yet even here no one need despair.

The scientist will probably tell you that our physical powers normally increase up to the age of thirty, then remain constant for about fifteen years, and gradually wane after the age of forty-five. The average is less favorable in certain pursuits; for example, prize-fighting. In piano playing, on the other hand, it is more favorable. Saint-Saëns, at the very advanced age of eighty, still possessed phenomenal speed, accuracy and exibility. Many of the best pianists living have perceptibly bettered their technic after the age of forty. Has the musical world noticed any recent deterioration in Hofmann, Bauer, Lhéronne and others? Quite the reverse; they have improved steadily, even on the mechanical side.

It is true that certain great geniuses, after reaching maturity, become noticeably careless of small details. They are so occupied with the spirit that to some extent they lose interest in the letter. Rubinstein was a notable case in point. When this happens, the public rarely fails to discern the truth; it, too, willingly sets the spirit above the letter, and finds compensation for the smaller loss in the greater gain. It is true, too, that the preservation of high technical ability depends largely on the solidity of the foundation. Saint-Saëns had behind him the instaking finish of the French training; Lhéronne went through the long and severe discipline of the Russian schools; and similarly did others.

Given a good foundation, then, there is no reasonable limit or period to technical accomplishment. Further, a well-grounded technic is often recovered without undue difficulty, after long neglect. I know several fine young pianists who served in the war, perforce giving up their playing entirely for a year or two. Released, they reached their old proficiency in a few weeks. During this season we have witnessed the triumphant return of Paderewski to the concert platform after no less than five years of pianistic inactivity.

Mental Control

Such things are possible because all technic is essentially mental. The mind controls the body, and the body must remain in control of the playing mechanism that mechanism is to function adequately. If Hofmann is a greater interpreter of music than you are, you know quite well that it is because he has a better mental mind. Perhaps, however, you think that his superiority in speed and lucidity is due to some inherent difference of hand and finger? Not a bit of it! He excels you in speed and lucidity of mind, and his mind directs his fingers, just as your mind directs your fingers, and with exactly proportionate results. It is not by exercising his fingers on the keys, but by exercising his mind on his fingers, that he has attained his perfection of technic.

Correcting a Faulty Foundation

What may be said, however, of the player who has reached adult years without having secured a good foundation? What hope may be held out in this case? While it is true that a virtuoso technic is only pos-

sible if a solid foundation is laid in early years, a good action is never impossible to acquire. A good action is the proper basis of technic; without it limitations and difficulties will always be felt; with it you can build indefinitely, according to your diligence, mental equipment, and the time you spend on it. With a good action, you can always get all the technic you can use. Few persons need or could use a virtuoso technic, and no one should lament an inability to play the whole piano literature. The number of works within the capacity



ERNEST HUTCHESON

of a good, not extraordinary mechanism, is practically inexhaustible.

Now, the technical troubles of most players are readily traced to some elementary fault of action—a heavy arm, a stiff wrist, a bad hand-position, or poor finger-training. These are all very simple things, and the fault may be corrected at any time or any age, because it is purely a matter of habit.

Habit

A whole sermon might be preached on habit. The student is apt to believe that fixed old habits are almost impossible to overcome. I should do them a very great service if I could thoroughly disabuse their minds of this nonsense; for nonsense it is. If you go about it properly, that is, with a determined spirit and a rational mind, you can establish any new habit in about three days. Not permanently, but well enough for your purpose. Please consider these points:

1. Do a thing a hundred times per day, fifty times one way and fifty times another way, and you will not establish a habit.
2. Do a thing ten times a day, eight times one way and twice another way, and you will establish a likelihood but not a habit.
3. Do a thing five times per day, always the same way, and you will very quickly establish a habit.

It does not matter a particle how old or fixed a habit is, ignore it, think only of the new habit, and you cannot help succeeding. The power of habit is indeed strong; but the power of the new habit is as strong as the power of the old. We are not creatures (things created) of habits; we create them. To resign ourselves weakly to old habits, then, is sheer lack of character.

Mental Conditions Again!

Behind faults of action such as have been mentioned above, there usually lies a hindering mental condition. Often it is a false belief in the difficulty of the thing to be done, bringing about a tense approach to the task and some form of stiffness. This is the wrong kind of concentration. Or it may be a limp want of directed effort, resulting in some form of unclearness—the wrong kind of relaxation. This brings us back to mental control, and I insist again that you cannot progress unless you use your mind. In fact, it might well be argued that the adult, in general, learns less quickly than the child because his mind has been allowed to become comparatively inactive—not because he is older.

Still, do not be discouraged if, as you continue your work, progress seems increasingly slow. Of course it does! When you know little, you can add enormously to your knowledge with very small effort. Knowing much, it is harder to add. As Oliver Wendell Holmes says, you can pour out nine-tenths of a jar of honey in a minute, but you can hold the jar upside down for a long time before you get rid of the other tenth.

Memory

Outside of technic, the most serious problem in relation to adult progress is that of memory. But again, if your mind is functioning properly, there should be no great difficulty. The memory, normally used, is singularly reliable. Scientists assert that our subconscious memory is infallible, that it always remembers everything. I am not writing a scientific treatise, so I content myself with pointing out that normally the memory only fails in extreme old age, and even then what I may call the "professional" memory is often retained. I knew a celebrated preacher who in his last years sometimes forgot the persons and names of his own family, but was absolutely dependable in the pulpit for a coherent sermon.

Slips of memory are almost always due to interference of the conscious mind. Play in fear of forgetting, and your chances of forgetting are immensely increased. Begin to worry about what comes next, and it goes from you. Set your mind on any process of memory, and the result will probably be disastrous. Every effort to remember defeats its purpose. Therefore trust your subconscious memory, which is perfect. Cultivate confidence in it. And when slips of finger or memory do occur, take them calmly, for the mind will inevitably return immediately to the beaten track unless you hinder it by anxiety. It does not much matter how you go to work to suggest this confidence to yourself. You may pin your faith to Christian Science, Coué, Troward, common sense, or anything you please. If you do not know your piece, learn it. If you do know it, believe in it. It is no harder to believe that you will not forget than it is to believe that you will; and it is infinitely more profitable.

The Value of Added Years

The rest is plain sailing. There is no conceivable barrier to unlimited progress, at any age, in the purely artistic qualities of playing. Added maturity, wisdom, aesthetic sense and experience, all tend to widen the scope of interpretation. Year after year, the value of a personality should augment in every way, and especially in its chosen field of expression. The pianist who fails

How Masterpieces Are Made

By EDWIN HALL PIERCE

Distinctive Methods Used by the Great Masters

THERE are still in existence a number of Beethoven's musical sketch-books, in which he was accustomed to jot down musical ideas as they occurred to him, and which throw a most interesting light on his method of work. Many of the most admired themes of his great works appear first in the sketch-books, in homely and unattractive form; again they may appear in an improved form, sometimes marked "better," and this may occur several times; yet after all, when the theme actually gets to be used in the composition for which it was destined, it will be seen to have undergone some important further change. The real inspiration of a genius is nowhere more clearly evident than in the tremendous leap from the best "sketch" to the final and perfect form. In writing his sonatas and symphonies, the first and second subjects of each movement usually were sketched in this way; sometimes also a hint of episodes or development. In more than one instance some theme, excellent enough in itself, was abandoned for another more suitable for the particular place, and in course of time the left-over theme was used for a totally different piece. Thus, the slow movement at first designed for the *Waldstein Sonata* (Op. 53), was discarded in favor of another and much simpler one, but eventually appeared as a separate piece, the *Andante Favorsi*, in F.

Handel's Sketches

Some of Handel's sketches, also, are preserved, though he did not adopt the sketching practice so systematically as Beethoven, being a very rapid and fluent writer of music—so much so, in fact, that he often left the organ or piano parts incomplete, writing merely the melody and the bass, with certain figures applied to the latter—a sort of musical shorthand, known as "thorough-bass" to indicate the proper chords, which he expected any musicianly player to be able to fill in off-hand, as he did himself. His sketches, such as have come down to us, are chiefly concerned with the solution of some intricate problem in counterpoint or fugue, most of his choruses being of a similar nature. For instance we may see from sketches still in existence that he spent much study and patient experiment on the *Amen* chorus of *The Messiah*, before he finally settled on its best reading.

How Mozart Worked All Night

Mozart left no sketches, so far as we know, and probably never made any *on paper*, yet his way of working may have been nearer like Beethoven's than would appear, the difference being that he did all his preliminary planning and choosing within his own mind, so that when he came to write down his compositions, the work was of a merely clerical nature. On one occasion, wishing to write an overture within very limited time—but one which he had already well thought out—he worked all night at it while his wife helped him keep awake by telling him fairy-stories. Such an incident as that would go to support the above opinion.

Schubert's Flow of Inspiration

Schubert's manner of work was quite the contrary. His flow of inspiration was so free that his pen could scarcely keep pace with his ideas. While he excels all others in the creation of beautiful and spontaneous melody, yet this way of working was not without its weaknesses—he is exceedingly apt to be too diffuse and not efficiently self-critical. This is the case with many of his longer pieces, which are too long for their musical content, and yet it would seem sacrilegious to attempt to cut them down, as some charming spots would have to be sacrificed. In his shorter pieces, for instance some of his best songs, we are not conscious of any such defect. Obviously enough, that which he created in his hours of inspiration seemed to make no lasting impression on his memory. On one occasion he failed to recognize one of his own songs, when he saw it copied in another person's handwriting, and took for granted it was the composition of the friend who had copied it.

Different Creative Minds

We have chosen these four composers as illustrating the working of different types of mind among creative musicians. All others will be found either a combination of or a compromise between them, in their methods of work. There is another important distinction, however, worthy of some remark: some composers work at an instrument—usually the piano—and first play over at they presently write down. In the case of piano

music, this has the advantage of tending toward a good "pianistic" style, but, in general, the highest type of musician is not only able to write independently of the piano but also prefers to do so. Schumann did both ways, but expressed the belief that those musical ideas which came to one when not at the instrument generally had more vitality and excellence.

Jazz Kings and Jazz Publishers

To descend for a moment from the sublime to the ridiculous—many composers of so-called "popular" songs are too defective in musical education to write down their own works and enlist the services of some experienced musician to listen to what they play and write it down correctly. In some cases they cannot even play the piano but merely sing the melody of their song, which is first taken down and fitted with chords or accompaniment-figures. This is the reason that occasionally one will see several names associated in the title of a piece of this sort. Perhaps, for instance, Pete Moron, of Avenue A has evolved a bit of doggerel which seems to have a fascinating jingle. After a while a tune seems to evolve itself in his inner consciousness and he finds himself singing it. After various inquiries and adventures, he at last lands in the office of some one of the several large publishers of this class of music. He announces that he has a song for sale; and they are neither surprised nor contemptuous when it appears that no manuscript has been prepared. On the contrary, they give him a hearing, and if the song appears to be good for anything, from their point of view, they are willing to talk business with him. (Of course this happens but once out of many times—generally about 99% or so of all that is brought in is utterly impossible.) But suppose they like it and have made a satisfactory agreement, the next thing is to call in one of their experienced musical hacks, who will take down the melody in correct notation. This done, the same hack, or another one, writes a piano accompaniment for it; and if orchestral parts are to be put out for use, another one makes the orchestration. Then in the course of a month or two, there may be one more of those gay-colored covers in the music-store windows, bearing an imposing title something of this sort—"Please, Mister Turkey, Don't Roost So High"—Lyric by Pete Moron, music by A. Hack and G. Howe Strange, orchestration by O. Kaskowsky. But enough of this painful subject.

Sullivan's Method

Speaking of song-composing of a higher order, Arthur Sullivan, the composer of "Pinafore," "The Mikado," and a long list of the "Savoy" successes, gave a practical example in his own works of the possibility of composing really popular music that was at the same time musicianly and highly admirable from a technical point of view. Without doubt one secret of his success (aside from the fact of his real genius, supplemented by thorough education) was that he took such pains to discover the natural rhythm and swing of the words, and formed his musical melodies accordingly. His custom was, before he attempted the actual creation of the melody, to read over the words many times until a

certain *rhythm* came to be associated with them. This he would write out in notes on a single line, with proper time-signature and bar-lines but with no expression of pitch. Afterward, using this as a basis he would form it into a good singable melody, and lastly add suitable harmonies. Some of our present young composers, of high ideals but faulty method, have almost reversed this process; they first sit at the piano until they have composed an *accompaniment*—practically a piano piece—which seems to suit the mood of the song, and then they devise a melody which will fit, on the one hand, the words of the song, and on the other hand, their ingenious but rather prematurely-made accompaniment. A song written in this way is practically fore-doomed to failure, for it is not properly a song at all, but rather a piano piece with vocal obbligato.

Orchestral Composing

Composing for a large orchestra is another matter in which methods of work differ with the individual. There being from a dozen up to twenty or thirty staves on a page, representing instruments which may sound simultaneously, singly, or in an infinite number of different combinations, it becomes much like an engineering or architectural problem. The mere clerical work, even, being very laborious, it becomes highly desirable to have the first writing as correct as possible, in order to save the great labor involved in extensive alterations. The usual plan is to write it first in "condensed score"—i.e. on two (or occasionally three) staves, like a piano piece, but without any effort to have it playable on the piano, and to mark the entry of different instruments or groups of instruments, as "Clarinet," "Strings," "Brass" or whatever may be the case. This "short score" may be corrected or revised if necessary, without great labor, and when it appears satisfactory, the full score is prepared as an elaborated copy from it. Some, however, manage to work at first-hand on the full score; but in this case they generally jot down first only enough of the leading instruments to show the general structure, filling out the rest of the instrumentation after the plan is clearly shown.

Scoring Without Sketching

Mozart, it is said, could and did often write a complete orchestral score without previous sketching, but that is all on a line with his general habits of composition—his immense power of concentration in thinking out a work entire before he wrote down a note of it. Schubert, and also Mendelssohn, are both known to have made successful attempts at writing a full score without sketching, though it was not their usual custom by any means. Wagner, in one of his letters to Liszt, states that he was about to write the *Prelude* to "Rheingold;" that he had it all thought out in his mind, and intended to write it at once in *full score*, as sketching would be of very little aid. This, however, was not his habit but quite the contrary; otherwise he would not have thought of mentioning it to Liszt. If you will examine the *Prelude* to "Rheingold," you will discover the probable reason; it is exceptionally simple as to harmony, but very intricate in its orchestration. He needed all the staves of the full score to record the intended effects.

Do You Know?

THAT the first Academy of Music in England was established in London, at the "Crown and Anchor" Tavern, over two hundred and ten years ago?

That the first composer of comic opera had the rather startling name of Filippo Acciajuoli? He was born in Rome in 1637.

That the accordion and the concertina are both comparatively new instruments? The accordion was invented in Vienna and the concertina in London, both in 1829.

That the Mexicans have a wind instrument, known as the *acocotl*, made from a dried stalk ten feet long, which is played by inhaling the air through it?

That a piano-like instrument, known as the *adiaphon*, was very popular in some circles one hundred years ago? Tuning forks took the place of wires. While it rarely got out of tune, it was so monotonous that it has not survived.

That the Bach family, starting with Veit Bach in 1600, were engaged in music for nearly two centuries and a half, or until 1845, when W. F. E. Bach, pianist and composer, and last grandson of the great John Sebastian, died at the age of 86?

Craftsmanship Counts

We know the case of a man who has composed some of the most effective songs we have ever heard, but who was unable to write them in musical notation. He was an educated man with great musical gifts, who, with the requisite craftsmanship, might have been developed into a really remarkable musician. In submitting a composition to the leading publishers, the ear-marks of craftsmanship always have a great influence upon the critics. Craftsmanship, in itself, has sold many a composition that might have gone begging without it.

Is the Modern Piano a Perfect Instrument?

By Sidney Silber

Dean of The Sherwood Music School, Chicago, Ill.

Is the modern pianoforte susceptible of greater development and improvement; and, if so, will such development or improvement tend to enhance its expressional powers as a musical instrument? has often been asked. There are, as usual, strong protagonists, and antagonists of the proposition. All musicians are agreed that the stringed instruments long ago reached their zenith of development. Some of the greatest music for the violin was written before the pianoforte was invented. The history of the mechanical development of the piano is one of innumerable attempts at improvement. With each improvement new resources and means of expression were found and the desire for still others inspired. The technic of playing the piano has thus undergone many radical changes.

Our modern pianoforte was born in 1709; but the first real compositions expressly composed for it (those of Clementi) did not appear before 1771. The new instrument did not, of course, immediately supersede its predecessors, the clavichord, harpsichord and dulcimer. As a matter of fact, Beethoven considered the clavichord the most expressive of musical instruments and for a long time preferred it to the piano. It was his compositions, however, which were destined to revolutionize the manufacture of pianos. In order to obtain the increased power of tone which his works required, the thickness of the strings had to be increased as well as the range of tones. From the four-octave instrument of Cristofori—father of the modern piano—an instrument of but moderate tension supported by a wooden sounding-board, the modern piano has developed into an instrument of tremendous tone power, with a compass of over seven octaves and a tension amounting to several tons. The action has undergone innumerable changes until to-day it appears to represent the acme of perfection as regards precision and sympathy.

Liszt's Influence

It is perhaps due to the compositions of Liszt that modern pianos have reached their present sonority and that actions are able to withstand the enormous weight which is needed to bring out this sonority, as well as the accentuation which the successful performance of his compositions entails. Chopin's compositions had little effect upon the mechanical improvement. His art was more chaste and subtle, and he confined his efforts in composition to making the most of the resources of the instrument of his times.

The period 1840-1850 was a crucial one. It was the parting of the ways. Players, composers and public must accept the art of Chopin or of Liszt. A large majority went with Liszt and the evolution of the piano since then has been influenced by this great advocate of realism.

Arthur Whiting, in his excellent essay on *The Lesson of The Clavichord* has the following to say: "While acknowledging that Liszt, the man, was greatly superior to Chopin; that, in spite of his masterful character, he had humility and generosity; that his desire was always benevolent; yet, so long as we confine our historical review to his activity in this one department of music, we cannot escape the conviction that in following Liszt rather than Chopin, the pianoforte took the wrong path."

It is Whiting's conviction that the resources of the piano have by no means been exhausted. In his estimation "the great mine of color in the use of the damper pedal has hardly been touched, although Chopin found here his most precious effects. Debussy has discovered the spot and has dug from it pure pianoforte gems hitherto unknown."

Radical Demands

Contrasted with those sentiments, what do the "radicals" demand? First of all, a change was made, several years ago, in the form of the keyboard. The Clutsam keyboard, which is in the form of an arc, is conceded by many to be a decided advance in facilitating performance. Rudolph Ganz was one of the first to publicly demonstrate the virtues of this type of keyboard. He assured the writer that for such works as the Chopin *Study, Op. 10, No. 1*, the Clutsam keyboard offered greater facility than the present straight keyboards. Busoni affirms that the Clutsam keyboard not only increases and perfects the present power of pianoforte expression, but that it opens up many new possibilities for the future. Gottfried Galston, the Austrian piano virtuoso, records the following improvements which he

desires and which are stated in his highly interesting *Studienbuch*.

(a) Octave coupler, effected by means of a third pedal.

(b) A system of pedals striking heavily over-spun strings with a range of sub-contra "F." to small "C."

(c) An electrical device for the production of very soft tremolos.

(d) A second manual for echo effects.

Some have considered it advisable to insert a device (electricity has been recommended) by means of which the pianist might increase and decrease on single tones and chords. It is thought that in this manner a more lyric quality might be added to pianoforte expression.

The above are by no means all of the innovations suggested for further mechanical development of the piano. Some of our more radical radicals desire a system of third tones, and even quarter tones, instead of our semitone system. This latter suggestion would undoubtedly open up new possibilities in composition.

From the above indications we note considerable unrest in the realm of pianoforte expression. Certain it is that since Chopin we have had no equally great "piano spirit" to enrich our musical experience through the medium of this noble instrument.

If mechanical changes will bring forth a Messiah we want the changes to be made. But it would seem a reversal of past experience, inasmuch as mechanical changes have been the result, not the cause, of innovations in creative art.

Why Musical Prodigies Usually Retire Early in Life

By George Woodhouse

IN the nature of things, this vital quality in technic varies in the individual; mood and disposition play a big part, and account for the variability noticeable in the playing of many artists. It is not a question of technical accuracy; two performances may be equally perfect in this respect, the difference being entirely that of a fluctuating intensity in the musical feeling. There are performers who never make any demand on this creative quality in their playing. They are often talented, possessing a good ear, rhythmic sense and execution, but they never, in a single phrase, impart a personal touch. The function of this class is to imitate, and many possess the unconscious faculty of giving clever reproductions; they belong to the mimetic type of artist, as distinct from the creative. Children and prodigies usually belong to this category, but it is a significant fact that there is often a noticeable break in their development as they reach adolescence. In many cases self-consciousness intervenes and raises a barrier to the new feelings which seek expression. It is possibly for this reason that many prodigies retire early from the concert platform, and only comparatively few maintain their youthful reputations. But he who emerges and survives as an artist, brings with him a new musical consciousness; and the fact that he has now something of his own to say, and is no longer only a medium through which other minds are expressed, affects the whole character of his playing. The art of the lithographer is now transformed into that of the creative artist, and technic is no longer a thing apart from himself; his whole being is concentrated on the content as well as on the context of the music he interprets.—From *Creative Technique*.

Form in Music

By Alfredo Trinchieri

WHEN portraying emotions, music assumes various forms. These undergo many variations. As the passing feelings are presented, this form must, of necessity, have a beginning, a development, a climax, and an ending.

Feelings of a greatly varying nature may be portrayed in outlines quite similar. A sonata movement or a song may tell the same story of grief, of joy, of heroism. Consequently, though the means of their execution and the medium of their expression are so very different, the general structure would naturally be the same. In one the tones alone seek to convey the meaning for which in the other they have the more definite assistance of words.

Happy is the child who is early introduced to what art is.

—GOETHE,

Save Your Energy!

By Mary T. Folta

THE average student who is spending time and money on music is in earnest. He works very hard and yet comes not within the shadow of his ideal. In his enthusiasm he spends as much energy upon a salon piece as should be necessary to carry him through an elaborate concerto.

Even so, he does not secure the desired effect. Why? Naturally, one would reason that the more vitality is spent, the better the results obtained.

Not so, decidedly not. The trouble with the average student is that he has learned neither how to use nor how to save his energy. He has not learned how to withhold the flow of vitality when it is not needed.

If you are a student, and especially if you are temporarily without a teacher; or if you are a teacher who has not yet forgotten to be seeking all means of advancement; take stock of your use of vitality in your playing. There are so many ways in which this may be done.

The soft passage needs unusual attention in this matter. In it there will be considerable demands upon the nervous energy for the sake of light, even execution, but the expenditure of physical strength may become almost negligible. Here is the opportunity to relax, physically, and to store up vitality for the resounding climax that is in prospect.

Use energy discriminately. Adapt it to the needs of the work in hand. Waste no muscular exertion that is not required for the effect desired. The artist must learn this, else he never would reach the end of his program. Learn where to relax and where to put your whole vitality into the work of the moment.

Play a passage—though it may be not more than a scale. Stop; think; then play it again with the idea of having it just a little more beautiful, but with a smaller demand upon vitality.

Do nothing indifferently. Know what you are doing and why you are doing it. Then, do not waste yourself in the effort.

"Trapping" the Parent

By Frank H. Williams

"Of course," said a successful middle western music teacher, "I am always looking for incentives to make my pupils take greater interest in their work and I am more anxious to get ahead. And I find that one of the very best means is to discover the favorite musical selection of the parents and then to tell the pupils how that selection pleases their parents and get them to learn as well as quickly as possible."

"Generally the children take great interest in trying to play their parents' favorite piece; and I increase that interest by telling them what I know about its history and the life of the composer and all that sort of thing. And this, very frequently, makes the young people plunge so enthusiastically into their work that in many instances they make as much progress in weeks as otherwise they would have done in months."

"Of course, too, it immensely pleases the parents to find that their children are so quickly learning to play old favorites; and this leads them to praise the young people for the progress they are making. This, in turn, is very effective in stimulating the children to still greater efforts. So the plan works out good results from both angles and helps me greatly in training the young folks."

"The sooner a young pupil can be made to take a real interest in some definite selection and can be made enthusiastically anxious to learn how to play that selection perfectly, the more likely the pupil is to make progress which will be satisfactory to all of the people concerned. This plan of focusing the attention of the pupil on the parents' favorite selection is the best way of getting the real interest of the pupil in a specific piece."

THE more general knowledge you possess, the more power you will have in pursuit of your special calling. The more meaning you will see in the composition you are studying, the more you will be able to bring out of the higher will be your rank as a musician.

—DR. BARTHOLOMEW

Better keep yourself clean and bright; you are a window through which you must see the world.

—GEORGE BERNARD SHAW

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES—SECTION II



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Basic Principles in Pianoforte Playing

Secured Exclusively for *The Etude* by Interview with the Famous Virtuoso Pianist

JOSEF LHÉVINNE

This Series Began in the "Etude" for October

"IN our first discussion of this subject we dwelt at considerable length upon the fact that before the student even considers the matters of technic and touch, a good grounding in real musicianship is necessary. I cannot leave this phase of the matter without pointing out that a knowledge of the keys, the common chords, and the seventh chords, should be as familiar to the student as his own name. This would not be mentioned were it not for the fact that I have repeatedly had students come for instruction who have after great effort prepared one, two, or at the most three show pieces, even pieces as far advanced as the Tchaikowsky or the Liszt Concerto, who barely knew what key they were playing in. As for understanding the modulations and their bearing upon the interpretations of such complicated and difficult master works, they have been blissfully ignorant.

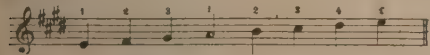
"Study of this kind is not only a great waste of the pupil's time but also a disgusting waste of the time of the advanced teacher, who realizes that he is not training a real musician but a kind of musical parrot whose playing must always be meaningless. Often these pupils have real talent and cannot be blamed. They simply have had no teacher in the early years with patience and sufficient will power to hold them back until they have been exhaustively drilled in scales and arpeggios. A smattering will not do. They must know all the scales in all the keys, major and minor, and they must literally 'know them backwards.' They must know the interrelationship of the scales; for instance, why G \sharp minor bears a harmonic relationship to c \flat major.

Instinctive Fingering

"The scales should be known so well that the student's fingers will fly to the right fingering of any part of any scale instinctively. The trouble with many students is that they attempt difficult problems in what might be termed musical calculus or musical trigonometry without even ever mastering the multiplication table. Scales are musical multiplication tables. One good way of fixing them in the mind is to start to play the scales upon the different tones of the key consecutively.

"Take the scale of E major, for instance. Play it first this way, starting with the keynote.

Ex. II-1



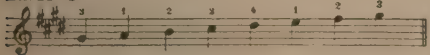
"Next start with the second note of the scale with the second finger, thus:

Ex. II-2



"Then with the third finger, thus:

Ex. II-3



"Then with the fourth note with the thumb, thus:

Ex. II-4



"Continue throughout the whole scale; and then play them in similar manner with the right and the left hand together. Treat all the scales in the same manner.

"Most pupils look upon scales as a kind of musical gymnasium for developing the muscles. They do that, of course, and there are few technical exercises that are as good; but their great practical value is for training the hand in fingering so that the best fingering in any key becomes automatic. In this way they save an enormous amount of time in later years. They also greatly facilitate sight reading, because the hand seems to lean instinctively to the most logical fingering, to elect it without thinking. Take it for granted, you may have too little scale practice, but you can never have too much.

"The study of harmony is also a great time saver in piano playing. Know the chords and know the fingering of all the arpeggios, which is really logical fingering of most of the common chords. Don't pay a teacher a high fee later in your musical life to have him point out something that you should have learned in the musical primary class.

The Value of Ear Training

"Ear training is also of very great importance. Most students hear, but they do not listen. The finest students are those who have learned how to listen. This becomes an axiom with teachers of advanced pupils. The sense of aural harmony cannot be too definitely developed. The pupil who cannot identify chords, such as the common chords, and the seventh chords, by ear, stands about as much chance of entering the higher realms of music as the student who does not understand a word of Latin does of comprehending a page from Virgil when he hears it read to him.

"There is no way of dodging or sidestepping this knowledge. I am obliged to say a hundred times a week, 'Listen to what you are playing.'

"Absolute pitch is by no means absolutely necessary. I have it and have always had it. Safonoff, my own master, did not. Rubinstein did. Sometimes it is a disadvantage. I cannot think of any composition except in the key in which it was written. Sometimes when a piano is a whole tone flat or a half tone sharp, I become fearfully confused, as it does not seem that I am playing the right notes. I instinctively start to transpose the sounds to where they belong and thus get mixed up.

Essentials of a Good Touch

"The matter of touch is so all-important that the remainder of this section will be devoted to the subject. Even then, we cannot hope to cover more than a fraction of the things that might be said. Have not whole books been written upon the subject? Indeed, there is now in the different languages of the musical world, what might be called a literature of touch.

'First of all, let us consider our playing members, the fingers, the hand, with its hinge at the wrist to the arm,

and finally the torso—all of which enter into the problem of touch. With me, touch is a matter of elimination of non-essentials, so that the greatest artistic ends may be achieved with the simplest means. This is a general principle that runs through all the arts. Thus, in the manipulation of the fingers on the keys, I direct my pupils to cut out any action upon the part of the fingers except at the metacarpal points.

"The metacarpal joints are the ones that connect the fingers to the hands. Of course there are exceptions, when the other joints of the fingers come into play. These we shall discuss later; but for the main part we shall progress far more rapidly if we will learn the great general

principle of moving the fingers only at the joint where the finger is connected with the body of the hand. There was a time, I am told, when the great aim of the piano teacher was to insist that the hand be held as stiff and hard as a rock while the fingers rose to this position,



in which all of the smaller joints were bent or crooked, and then the finger descended upon the key like a little sledge hammer. The effect was about as musical as though the pianist were pounding upon cobble stones. There was no elasticity, no richness of tone, nothing to contribute to the beauty of tone color of which the fine modern piano is so susceptible. Now, the finger arises in this position and the movement up and down is solely at the point marked:

Movement at this joint only



No movement here

"Before proceeding farther we have to admit that touch is largely an individual matter and that the nature of the player's hand has a great deal more to do with it than most people imagine. In days gone by there was an impression that a long, bony, fleshless hand, with hard finger-tips, was a good pianistic hand. It may be for execution of florid passages and great velocity; but for the production of a good tone it can be extremely bad.

"Rubinstein had a fat, pudgy hand, with fingers so broad at the finger-tips that he often had difficulty in not striking two notes at one time. Indeed, as I have pointed out hitherto, many of the so-called mistakes that he made were due to this condition. On the other hand, his glorious tone was in no small measure due to this. Indeed, it may be said that the thicker the

cushions of flesh upon the finger-tips, the wider the range of variety of touch. Rubinstein, by means of an unearthly amount of work at the keyboard, was able to overcome technical obstacles and get the benefit of the responsive cushion he had at the ends of his fingers. This is merely a mechanical and acoustical principle. It is easy to distinguish when one listens to a metal xylophone. If the bars of the xylophone are struck with a hard metal rod, the tone is harsh and 'metallic.' Let them be struck with a rod with the end covered with soft felt and the tone is entirely different and beautifully musical. You may not think this applies to the tone of the pianoforte; but a little experimenting will soon show that it is the case.

Amateurs with Naturally Fine Touch

"It thus happens that many amateurs, who know little about music itself, possess a touch which is very beautiful merely because they have accidentally learned how to play with right arm conditions and with the proper part of their finger-tips; so that, instead of delivering a bony blow to the ivory surface, they touch the keys with felt-like cushions of human flesh and produce a really lovely tone without knowing how they do it. With proper instruction along these lines, I shall hope to make clear in ensuing sections of this series that it is possible for the person with an inferior touch to develop his tone amazingly.

"Of course, a brittle touch is quite as necessary at times as the mellifluous singing tone. Brilliancy is as important as 'bel canto' in piano playing. One general

principle, however, is that of striking 'key bottom.' Many students do not learn this. The piano key must go all the way down in the production of a good tone. The habit of striking it half way accounts for much white or colorless playing. Many students do this without knowing it. It is a habit that quickly grows upon one. More than this, it contributes a kind of hesitancy and lack of sureness to playing that is decidedly inartistic. The player never seems sure of himself.

"During your next few practice periods, analyze your own playing and note carefully whether you are skimming over the surface of the keys. Unless you have had a very thorough early training, you will probably discover that one note in every ten is slighted. It may be just enough to give your whole playing an amateurish complexion. If you find that this is the case, return to the practice of slow scales and then slow, simple pieces with good melodies, and simple chords. Scores of students play chords with some of the notes striking key bottom and others only half way down. The full effect of the harmony is thus lost. Of course, you may not suspect that you do this; but do you really know?

"In the next section of this article we shall continue this discussion of beautiful tone-color, revealing what seems to be the real secret of a lovely singing tone. It is really quite a simple matter when the underlying principle is correctly understood. Of course, if the student has the privilege of studying it under a good teacher, it may be more rapidly acquired; but there is no reason why the main essentials cannot be told in print."

Why Not?

By Florence Jones Hadley

We were sitting comfortably on the porch, chatting idly, when the sound of a piano in the neighboring house broke in.

Our caller frowned. "Just listen to that! Helen Walters makes me tired! Think of one of her age—she is thirty-seven—taking up music. A waste of perfectly good time and money, I say. Of course it would not be so bad if she were younger by twenty years or more; and if she really had any talent. Just listen!" as the hesitating notes of a waltz reached us.

I listened, as ordered, until the piece had been played, with many mistakes, and was begun again, with much careful effort.

"See?" triumphantly. "Isn't that awful? Stumbling like that through a piece that my Alice had in her second term! I don't see what her husband is thinking of, to let her waste good money that way. She never will be a musician as long as the earth rolls."

The music now had changed into one of the really good popular songs; and a voice, sweet and sympathetic, caused us to listen till the singing ended.

"Well," and I sat up very straight as I spoke, for I felt that a stiff backbone was needed when one argued with my opponent, "don't you know, I glory in her spunk. Just because she has been deprived of the chance to gratify her love of music earlier is no reason whatever for her going music hungry to the end of her days."

"But what will it all amount to? If she could ever go into concert work, if she could play the organ in church, if she could even give lessons, it might be different. But she has not the least talent and her work will be about as inspired as a hand organ."

A Secret of Efficiency

By S. M. C.

THE writer recently witnessed a typewriting demonstration by one who has held the World's Championship for several successive years having acquired the marvelous speed of 160 words per minute in the One-Minute Test, and 144 net words per minute for one hour's continuous writing, requiring on an average of eleven or twelve strokes per second. The secret of his success was said to be elimination of waste motion. Many players are unaware of the fact that this principle is also of the greatest importance in piano playing. Movements are made in manipulating the instrument which are a mere waste of energy and an obstacle in the way of overcoming technical difficulties.

Who has not seen players attempting to play rapid passage work with high finger stroke instead of keeping close to the keys? This stroke is a relic of former years and has been the cause of much straining of muscles and unnecessary fatigue. Weight playing has eliminated much of this useless strain and has enabled

the performer to play easily and with little effort.

There are others, and their name is legion, who, in playing chromatic passages constantly shift their position, moving the arm backward and forward, thus causing a waste of motion which serves no purpose whatever and often interferes seriously with accuracy.

Pressure exerted on a key after it has been struck is another form of wasted energy, which is absolutely useless. It prevents the attainment of speed, interferes with relaxation, and causes unnecessary fatigue. After the key has been struck the playing apparatus should relax, and just enough pressure be exerted to keep the key from rising before time.

Players who have a habit of indulging in facial or bodily contortions should without delay try to overcome it by exerting will power, and should make every effort to acquire a sense of ease and relaxation in playing; for this is one of the greatest promoters of efficiency in piano playing.

The Opportunities of the Music Supervisor

By John W. Beattie

Supervisor of Music, Grand Rapids, Michigan

THE supervisor, through all his school and outside endeavors, has a wonderful opportunity to improve matters musically. The more able a musician he is and the more diplomatically he can deal with people, the more sure will be his success as an upbuilder of taste and standards.

This is true in a way, since the beginner will almost certainly have to get his first experience in a small school system. The only alternative is to start out as a special teacher either in a grade or high school of a city. There are many reasons why the supervisory position is a better one than that of special teacher. But it will be sufficient to say that the variety of work which the supervisor must undertake will develop abilities and powers that he must have if he expects to rise to one of the large city positions. He will be obliged to exercise all the ability and diplomacy at his command and, being on his own resources, without the advice and guidance of any one but the school head, who may know nothing about music, will either sink into oblivion or command the attention of those in the larger places who are always on the lookout for capable instructors and supervisors.

Start in a Small City

From another standpoint, there is an excellent reason why the supervisor will do well to start out in the small place. There he not only will be recognized as the leading musician of the town but also will occupy a position of importance socially. Being frequently before the public he will soon become acquainted with the leaders in civic life; more than that, he will be on terms of equality with the leaders since his work requires that he be one of them. Many musicians may prefer to remain unknown and unappreciated in the large cities, where friends are few and opportunities for service rare; but possibly more wish to live where they can do constructive work and at the same time amount to something as individuals.

If the supervisor is not so far from a musical center that he must starve musically throughout most of the year, he can be very happy and useful in a small city. In these days of plentiful concert tours, there are few supervisors, however remotely located, who cannot get an occasional artistic stimulus. The supervisor needs this stimulus and inspiration, and inability to have it is almost the only good reason for his objection to employment in a small place. If one insists upon the musical advantages of the metropolitan center, he should either locate near one or, through good work, be able to command a position in one. But wherever he is, through his chance to raise standards and help form ideals, his is a profession from which great results may be expected.

Development of Touch

By Louis G. Heinze

MOST of the troubles in the muscles and nerve system, which often develops in piano players, are caused by the faulty development of the power of Touch.

It is, therefore, absolutely necessary to treat every hand according to its build and peculiarities. Pupils with weak hands should not use exercises with one note sustained, as there is great danger of producing a stiff wrist. At the beginning the best plan is to have the pupil to play legato, with very flexible fingers, so as not to endanger the position and looseness of the hand. Stiffness is always harmful; it is sure to produce an unsympathetic, harsh tone.

The pianist should have an easy action.

The strength or power of the touch must be slowly and carefully developed. Lifting the fingers equally high, and gradually raised higher, will increase the tone. Although the higher raising of the fingers is to produce a larger tone, the same method is to be applied to playing as softly as possible. This is an excellent way to produce looseness and flexibility of the finger joints. After this is attained the pupil may turn his efforts to accenting.

TRUTH is the means of art, its end the quickening of the soul.

—MADON-BROWN.

Practical Ideas on the Use of the Damper Pedal

The Palette of the Piano and how it Enriches the Tonal-Color

By ELLEN AMEY

Author of "Conscious Control in Piano Study"

[EDITOR'S NOTE: Miss Amey is a successful teacher of New York, who has written much upon the subject of pianoforte study. Her ideas are mined from experience, and our readers will find much in this article that

It is a sign indicative of higher artistry when we find more and more attention given to the pedal as an adjunct to artistic piano playing. For years the question of the pedal was left to the instinctive feeling of the player, while all other points of teaching were being discussed in detail. This seems strange, too, when the increased capabilities through the use of the pedal have brought about all the great changes in style of composition for the piano. Hans Schmitt, in his comprehensive work on *Pedals of the Piano-Forte*, relates that in a conversation upon this subject with Anton Rubinstein, the great master expressed himself as follows: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal." This was from the standpoint of the composer as well as the pianist.

We were then just beginning to study cause and effect which have led us to a finer discrimination in the use of the pedal and the invention of more careful pedal notation. This point would have been reached much earlier if teachers had not left the difficult art of using the pedal more or less to the initiative of the pupil. The majority of teachers, even some of rank, did not attempt to teach it. Many adopted the principle of the Viennese piano instructor, Horzalka, who said: "My plan with the pedal is the same as that for the trill: He who makes a good trill or uses the pedal well must be born to it, and for that reason I attempt to teach neither." I observed an echo of this dictum only a few years ago, when a pianist known on two continents, a pupil of one of the great masters, remarked to me in a conversation on teaching points: "As to the pedal, it is said that he who has talent will use it well."

Correct Use of the Pedal May be Acquired

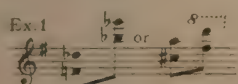
The use of the pedal can and should be taught; it can be prescribed with the same definiteness as other matters of technic. Without a careful pedal notation, however, his study is at first necessarily tedious. With the disadvantage of inadequate and often incorrect notation, it is advisable that a pupil study the capabilities of the pedal and learn the rules fitting the different requirements of its use and observe the effect of their application. In this way he will learn to give proper and conscious reaction to the foot action both where it is indispensable and where it is used to beautify the tone or give special color to a musical picture. The habit of using the pedal with freedom and correctness will be acquired just as other points of technic are mastered, by study and practice consciously controlled. Like these, too, there will be less and less of the arbitrary as the higher degrees of artistic playing are reached. Beyond certain fundamental laws, every artist orders his pedaling in such a way as to correspond with his own individuality.

Indispensable Use of Damper Pedal

The damper, or right-foot pedal, the one most often employed, raises the whole of the dampers off the strings and leaves them free to sound. On letting it up, any strings that happen to be sounding are promptly stopped. Thus the damper pedal becomes indispensable in all cases where the fingers must leave the keys before the prescribed value of the note has been attained. For example:

With skips that must sound legato.

Such skips in the bass are common. Observe this illustration from the Chopin *G. major Nocturne*:



The Chopin *Prelude E Major*, Op. 28, No. 19, shows the same more continuously:

will prove suggestive and helpful. Those who realize the need for further study of the pedals will find the following books of great value: "First Step in the Study of the Pedals," by Carol Sherman—a pamphlet; "The

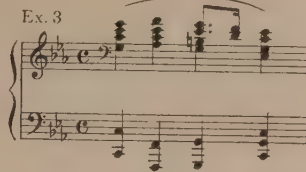
Ex. 2



2. In a succession of chords which are to be bound.

Of this, a good example is the Chopin *Prelude*, Op. 28, No. 20:

Ex. 3



Another occurs in the finale of the Beethoven *Sonata in C Major*, Op. 2:

Ex. 4



The C-major part of the Chopin *Nocturne in C minor* serves as a good illustration.

4. With the notes of a melody which cannot be sustained by the fingers owing to the hand moving to distance in playing an accompaniment.

The Rachmaninoff *Preludes*, G and C# minor, and Liszt's *Liebestraum* and his transcription of *Hark, Hark, the Lark!* illustrate this point.

5. In pedal points which cannot be sustained by the fingers.

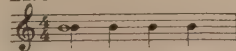
Ex. 5



The examples most familiar to the majority of students are those found in the Rachmaninoff *Preludes*. Henselt has given a charming pedal-point effect in his *Cradle Song*.

6. In playing long tones which are interrupted by accompanying tones of the same pitch.

Ex. 6



7. Whenever liberty is taken to shorten the touch for any reason whatever.

The music of the romantic and modern schools furnishes innumerable illustrations of its indispensable use; and modern piano playing requires a careful study of the art of using it properly.

The Pedal as a Means to Beautify the Tone

The pedal is desirable as a means to beautify the tone, and may be used as often as the value of a note allows. Without the pedal, a tone is heard as a single straight line. In fact, only one string vibrates—the string struck by the hammer. When a full tone is sustained by the pedal, it begins to wander; it widens and spreads as in circles, gaining in beauty and resonance the longer it lasts. With the dampers removed, all the strings are left free to vibrate, and the related tones, while not always distinguishable in sound, add resonance and give a more intense and sympathetic quality to the tone. For this reason, the pedal should be used with every single tone and chord the duration of which is long enough to admit of the foot being lowered and raised during its continuance.

Pedals of the Pianoforte," an authoritative work translated from the German of Hans Schmitt, "The Book," by J. M. Blose, a thoroughly practical, introduction to pedal study, with numerous exam-

Exactness in Timing the Pedal

With all the avenues opened up for beautifying tone and tonal picture through pedal usage, there is always the danger of blurring and spoiling a fine interpretation by its improper or excessive use. I find it necessary to teach the pedal with the same exactness as is used in teaching the act of touch. In legato playing the fingers must keep the damper of each note away from its string until the succeeding sound commences. In legato effects through the pedal the foot action must be so timed that the dampers reach the strings at the moment the next sound commences; this timing allows neither gaps nor blurring of tones. The difficulty of using the damper pedal lies in that it is seldom taken with the note it is to sustain, but is a close syncopation following the note. It is only in rare cases that the foot moves simultaneously with the fingers. For example, it is taken with the note at the beginning of a composition, or after a general pause; it is also taken with the note in playing staccato tones, since rests occur between the notes, and in widely extended chords it is used at the beginning of the arpeggio in order that all the tones may sound together. In all other cases the pedal should be used later than the note even if the difference be ever so slight.

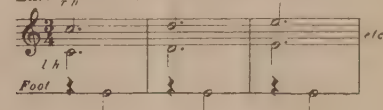
Pedal Notation

It is impossible with our present universally adopted notation to show all the finer discriminations in pedal usage. There are, however, adequate notations that have been suggested by different writers. One of the most favored for precision has been brought into use by Jessie Gaynor in her very helpful pedal studies; and the same notation has been used in revisions by Arthur Whiting and a few others. This is furnished by indicating the exact duration of the pressure of the foot on the pedal by notes and rests on a special line below the staffs; it insures absolute precision in foot action.

Learning to Time the Foot Action

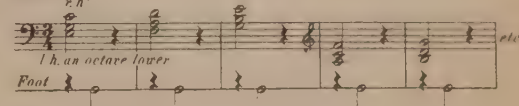
When a pupil finds difficulty in learning to move the foot out of time with the finger or hand, this preliminary exercise on the scale of C major with the pedal is most valuable.

Ex. 7



Follow this with this exercise in which the legato effect is produced by the pedal.

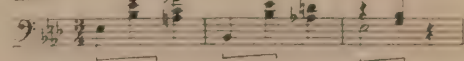
Ex. 8



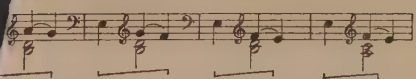
The difficulty will be considerably increased in a quick tempo, unless the pupil has caught the rhythmic swing. I have used these exercises and similar ones for years. I learned only recently that Schmitt, the eminent authority suggested their use sometime in the latter part of the last century.

More difficulty is experienced in acquiring the foot action when the pedal is regularly released a beat or so before the new pedal note, than when it is held to the beginning of such a note.

Ex. 9



The interruption might be caused by a rest, a change of harmony or a new melodic note.



illustrate the action use an extract from the little *Étude* by Kern, giving the pedal notation as in the Presser edition,



The pedal which is raised a whole beat before the note to be sustained, must be taken slightly later than the note, but before the finger has had time to release the damper in preparation for its new note or chord. With the foot in readiness for action a young player is apt to become over-anxious and press the pedal on or even before the beat. When a pupil has mastered the foot action in pedaling a passage like this he will seldom be troubled with the timing of a foot movement. Its acquirement is the more necessary because of similar pedal usage in much of our modern music.

This example from the same composition will be found less difficult to pedal because the foot is not free in act until the finger reaches the key for the new note. The foot is lifted to meet the finger which has depressed the key and its descent will necessarily follow the tone.



The Pedal with Notes of a Melody

All students sometime or other arrive at the conclusion that the pedal should be held until the chord changes or throughout a measure of the same harmony. It is true we seldom find it marked for successive tones which belong to the same chord. In the case of successive notes of a melody belonging to the same chord the pedal should be used for each note the value of which will allow its fresh use. If the melody is to be sung by the instrument, we should study to give it the effect of being sung; no singer can sing two or more tones at the same time, nor should we attempt it at the piano. With the short notes mingled with the long ones of a singing melody, the pedal may be omitted or retained, since the fault is not so perceptible as with the long notes. The F major melody in *Kamennoi Ostrow* and the first theme of Sinding's *Frühlingsrauschen*, illustrate this clearly, because there are no pedal points to be considered. This theme from Schubert's *Ab major Impromptu*, Op. 90, should have the pedal with each note.



Many beautiful examples may be found in Mendelssohn's *Songs Without Words* and in the slow movement of the Beethoven Sonatas. In the opening theme of Mendelssohn's *Capriccio Brillante*, the pedal is used with the melody note, but after the chord has been released, which gives it a beautiful clear singing effect.



A melody thrown aloft from a mass of notes, as in the Chopin *Étude* Op. 25, No. 1, will not require such frequent changes; the pedal should follow the harmony and any marked change of melody besides. The effect should be that of a beautiful blending of tones and nuances. There should be everywhere audible a deep fundamental tone and a soft continuously-singing melody.

The Pedal with Tone Figures

A slow tempo requires frequent changes of pedal and its skillful control; a quick tempo allows a more uninterrupted use. The pedal may be used momentarily with any tone figure, if the tempo allow it and the player pos-

sess a finished technic; the position of the figure on the piano, too, must be favorable. In this extract from Chopin *C# minor Impromptu* the figure stands out clearly against the C# minor triad in a different rhythm as a background.

Ex. 15



By the aid of the pedal we hear the fundamental tone, C# in the bass, carried to its third. The figure is made up from the same notes, those of the C minor triad, with few unrelated tones, the hard lines of which are softened and smoothed by the pedal.

Ex. 16



This tone figure from the Chopin *G minor Prelude* requires a still more skillful treatment. If the technic be impeccable, the pedal may be sustained throughout the figure; the fact that the notes of the triad are found on the first and third parts of the beat will aid the player. The same figure will not allow this pedaling where it lies a fourth and a fifth lower as found later in the prelude. In a quiet composition a blur, or unnecessary heaviness of an unrelated tone, will spoil the musical picture. Bass passages in compositions like the *C minor Étude* by Chopin, however, do not demand the same careful treatment, because of their stormy character.

It is observed that greater care is necessary in using the pedal with bass notes than with those lying higher. These tones have stronger vibratory power and more over-tones to excite, while the upper strings of the piano for nearly two octaves are damperless. It is even possible to sustain the pedal through a change of harmony, if both parts lie within this range.

The Pedal with Scale and Arpeggio Passages

The pedal is admissible in scale passages like those in the Chopin *Berceuse*. In this composition it is also necessary in order to sustain the persistent pedal point; it is desirable, too, in beautifying the song-like swinging accompaniment, arpeggio and scale passages, accompanied and unaccompanied, ascending and descending require special study before the pedaling is decided upon. It must be remembered that a virtuoso may use the pedal more daringly than a player of less ability; it may happen, too, that an artist in painting his picture true finds it necessary to produce a harsh effect. A pupil or young player, however, should first study for clearness and beauty. Certain effects are generally understood and influence pedal consideration for players of all degrees. In the use of the pedal with scales, particularly, the minor mode sounds better than the major, in the same position the accompanied scale of either mode sounds better than the unaccompanied scale; the descending scale, except under certain conditions, sounds better than the ascending scale. While the pedal is always allowable and often desirable with arpeggios, when the tones harmonize, it is necessary to exercise a fine discrimination when it lies low in the bass; the best effect is with the diminished seventh chord.

Vibrating or Trilling the Pedal

There is still another manner of using the pedal besides taking it with a note and just after a note. It is called vibrating or trilling the pedal. In this manner of its use the foot presses the pedal lightly only part way down and moves it slightly up and down; the dampers rise and fall with the foot movement. Thus the strings are alternately freed and checked. It may be used in this way with a note or chord to which it will give warmth and sympathy, like the vibrato of the violin, while producing a fine diminuendo. A similar partial release may be employed when a pedal point occurs in connection with rapid scales, or with tones or chords not harmoniously related, if they lie in the middle or upper part of the piano. In this use a firm pressure of the foot in the beginning is needed, then a slight release followed by a quick pressure.

The pedal has been aptly called the soul of the piano. Its use is a wonderful art. It colors, softens and blends, or it paints vividly by tenacious persistence. Its study is most interesting and should be pursued earnestly by every piano student. Not only the damper pedal, but the possibilities of the *Sostenuto* and *Una Corda* pedals should be known in order to use them effectively. It should be realized that to appreciate the requirements of the damper pedal and the laws for its use, a knowledge

of harmony and phrasing is indispensable, while a knowledge of harmonically related tones is desirable. Careful study of pedal requirements of a composition brings a quick and generous reward. A pupil gains a more comprehensive conception of the form and construction while the details of the phrases stand out more clearly in the mental image. In practical application he will learn to think for himself and thus be able to choose and control the effects in beautifying his interpretation.

Facts about the "Russian Opera"

By Alfredo Trinchieri

THE "School Drama" was established in the ecclesiastical Academy of Kiev as early as the close of the fifteenth century.

"The Acts of Artaxerxes," a tragi-comedy, with incidental music by an orchestra and chorus, was performed before Tsar Alexis Mikhailovitch, at Moscow, on October 17, 1672, requiring ten hours for the production. (Shades of Wagner!)

"How Judith Cut Off the Head of Holofernes," with arias and choruses linked with the action of the piece, "the first Russian Opera," followed closely on the preceding one named.

Araja, the Neapolitan composer, was invited to St. Petersburg as director of the new Italian Opera Company in 1735, and probably opened the season at the Winter Palace with his "La Forza dell' Amore e dell' Odio" translated into Russian.

In 1751 Araja composed music to the first purely Russian text, the subject being "La Clemenza di Tito," which was later used by Mozart, and the libretto by Volkov.

In 1755 Araja's "Cephalus and Procijs" was given by singers only of Russian birth.

"Aniouta," by Fomin, produced in 1772, was the first opera written by a Russian composer.

Fomin (1741-1800) was the first "national composer" of Russia, and by his talent liberated it from the domination of "traveling Italian maestri."

Catherine II (The Great) lent her influence to the national opera by writing several librettos.

The first Russian "opera house" was erected by the Empress Anne (1730-1740).

Cavos' "Ilya the Hero" (1806) was the first attempt to produce a national epic opera.

With Glinka's "A Life for the Tsar," first performed on November 27th (O. S.), 1836, Russian National Opera arrived.

From a Teacher's Correspondence

"PRACTICE hard and carefully every day, paying especial attention to beauty of tone and to bringing out the real musical message of the piece. I do not like the word 'expression' as applied to music. I like to think of each piece as having a message to us and that in playing it we must try to make this message clear to our hearers. If we do this, expression, in its usual sense, will take care of itself."

Saint-Saëns Defines Music

BUT few of the real masters of musical composition left criticisms on the art that are of definite value. Wagner, Berlioz, Liszt, Schumann and Saint-Saëns almost exhaust the list. Of these the versatile Frenchman was particularly happy in being able to give his opinion, even of rivals for favor, without the sting of irony or sarcasm so often present in the words of others. A quotation from "Camille Saint-Saëns, His Life and Art," by Watson Lyle (E. P. Dutton and Company) well illustrates his outlook on art and his fellow workers.

(*Apropos Wagner*). "Not only do I not deny him, but I glory in having studied him and profited by him, as it was my right and my duty. I have done the same as regards Sebastian Bach, Haydn, Beethoven, Mozart and all the masters of all the schools. I do not, on the account, consider myself obliged to say, of each one of them, that he alone is god, and that I am his prophet. In reality, it is neither Bach, nor Beethoven, nor Wagner whom I love; it is art. I am an eclectic. This is perhaps a great defect, but it is impossible for me to correct it; one cannot alter one's nature. Again, I love liberty passionately, and cannot bear to have admiration imposed upon me. Enthusiasms to order freeze the blood in my veins, and render me incapable of appreciating the most beautiful works."

IN spite of the strange twistings of ultra-modern music, a simple melody still embodies the same pathos for us that it did for our grandparents.—MACDOWELL.

More About American Music Publishers

By the Well-known American Composer and Music Critic

WILLIAM ARMS FISHER

For Twenty-five Years Publishing Manager of the Oliver Ditson Company

A Notable Work

The following is the second and last section of a sketch of American music publishers, very considerably condensed from a scholarly short history of the subject, prepared by Mr. William Arms Fisher, which was commenced in the special anniversary issue of "The Etude" last month. It is expected that this work of Mr. Fisher's will lead to the publication of a much needed volume upon the subject, in which historical details, necessarily omitted in this journalistic sketch, may be included.

Boston Publishers

Boston's first music publisher was the organist, pianist, violinist, composer and music teacher Peter Albrecht von Hagen, who opened a Musical Academy and in 1797 or 1798 began to publish music. In 1797 Gottlieb Graupner, an oboist in Haydn's Orchestra, settled in Boston and started music publishing in 1800 at his musical academy in Franklin Street. In his Music Hall the Handel and Haydn Society was formed. Graupner's son and Oliver Ditson were playmates. Another factor in the early musical publishing days of Boston was Francis Mallet, singer, organist and pianist (1793-1832). For a time he was associated in business with Graupner. Strangely enough, in the early days the sale of music was combined with the sale of umbrellas.

In 1829 Charles Bradlee began music publishing in Boston and continued until 1840, when his catalog was taken over by Oliver Ditson. Samuel Parker established himself in the book and music trade in 1811, taking over a business that had been established in 1784. Between 1823-1826 Oliver Ditson, fresh from school, went into the employ of Parker. Oliver Ditson (1835) published his first song. Parker and Ditson became partners in 1836. Ditson bought out the senior partner (1842), thus becoming the successor of a book and music business initiated in 1783. In 1857 Ditson took John C. Haynes into partnership, changing the firm name to Oliver Ditson and Company. In 1858 the firm took over the publication of *Dwight's Journal of Music*, which was continued until 1878. This was succeeded by the *Musical Record* and the *Musical Record and Review*; and in 1903 by *The Musician* (purchased from the Hatch Music Co.). *The Musician* passed into other hands in 1918.

In 1859 Mr. Ditson sent John Church to Cincinnati, to establish a branch house which ten years later he sold to Mr. Church. In 1864 he sent Patrick J. Healy and George W. Lyon to Chicago, who, with capital furnished by Mr. Ditson, established the firm of Lyon and Healy. Over fifty catalogs of different publishers have been absorbed by the Ditson Company.

Mr. Ditson died in 1888; John C. Haynes became president of the company. Upon the death of Mr. Haynes, in 1907, Oliver Ditson's son, Mr. Charles H. Ditson, became the president. The business now occupies a large ten-story building on Tremont Street.

Of the extensive and varied catalog of this the oldest music publishing house in the country, it is only necessary to say that it is educational in character.

Charles A. White, born in Dighton, Massachusetts, played the violin at an early age, and was at one time dancing master and fencing master at the U. S. Naval Academy at Newport. In 1868 he formed a partnership with W. F. Smith and John F. Perry, which was the genesis of the present firm of White-Smith Music Pub. Co. Mr. White is said to have written fifteen hundred compositions, the most popular of which was *Marysville*. His grandson, Charles A. White, is president of the company now, located at 40-44 Winchester Street, Boston.

The house of Russell and Richardson, located in 1857 at 291 Washington Street, were successors to G. P. Reed and Co., who date back to 1839. In 1863 the firm, whose time had been changed many times, was purchased by Oliver Ditson Company. It is mentioned here because in the early seventies a young man, born at Altoona, Germany, found employment in their retail music store. This was Arthur Paul Schmidt, who came to America

in January, 1866, at the age of twenty. He opened a music store of his own in 1876, and, though he first specialized in the importation of foreign music, he foresaw the dawning era of the native composers and more and

more identified himself with it. He was the first to recognize the gifts of Paine, Chadwick, Foote, MacDowell, Mrs. Beach and others. In 1880 he brought out the first symphony of an American composer ever published (score and parts of John K. Paine's *Spring Symphony*). Thereafter he published several other notable symphonic works, including Arthur Foote's *Francesca da Rimini* and G. W. Chadwick's second and third symphonies. The great bulk of the catalog of the A. P. Schmidt Company is composed of copyright works of American composers rather than reprints of foreign classics. Mr. A. P. Schmidt died in 1921, leaving his fine firm in the hands of his co-workers, Harry B. Crosby, Henry R. Austin and Miss Florence I. Emery.

Gustav Schirmer, Jr., second son of G. Schirmer, born in New York in 1864. After studying music and music publishing in Germany for five years he returned in 1885 and established the Boston Music Company. In 1888 he commenced publishing the works of Ethelbert Nevin, some of which were among the most successful ever known in the publishing business. G. Schirmer died in 1907, a man of high ideals and catholic taste, who looked upon music publishing not as a mere business for profit, but as a profession and a service to the art he himself loved so deeply and genuinely. Upon his death the business passed into the hands of his son Gustav, who in 1922 moved the publication headquarters of the business to New York.

The reader must have noted that all of the more important publishing houses have had their origin in the musical knowledge and enthusiasm of their founders. Business routine and ability, both essential to success, develops with experience; but the great publishers were primarily music lovers.

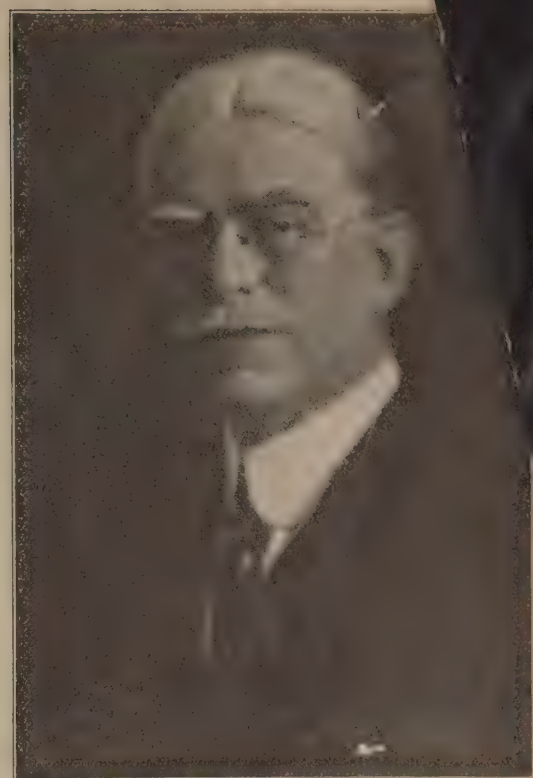
B. F. Wood was no exception. Born at Lewiston, Maine, in 1849, he first became a student at the New England Conservatory. On completing his course he taught piano and organ, and was organist and choir-master in the churches of Lewiston and Auburn, Maine. Hampered in his teaching by the lack of the kind of teaching material he required, he sought Arthur P. Schmidt for advice, and soon became his business manager. Three years later, in 1893, he established the B. F. Wood Company, in partnership with Mr. John Aiken Preston, also an experienced piano teacher. The house has been very successful not only in publishing easy teaching material with melodic interest, but also in the Edition Wood, reprints of the classics now numbering over one thousand volumes. Mr. Preston died in 1914 and Mr. Wood in 1922, the business now being conducted by nephews of the founders, Mr. Harold W. Robinson and Mr. W. D. Preston, at its commodious headquarters at 88 Stephen Street.

H. B. Stevens and Co., an important firm established in Boston in the last century, was absorbed by the Theodore Presser Co.

Through that great pioneer, Lowell Mason, music became in 1838 a regular branch of study in the public schools of Boston; and the city naturally became a centre of important specialists in School Music, such as C. C. Birchard; Silver, Burdett and Co., and Ginn and Co.

Cincinnati Publishers

As far back as the forties of the last century, Cincinnati had its music publisher in the person of W. C. Peters (later W. C. Peters and Sons, A. C. Peters and Brother, and Peters, Field and Co.). In the sixties the firm of J. J. Dobmeyer had its day, its catalog being absorbed by J. L. Peters (acquired by Oliver Ditson in 1877). The catalog of F. W. Helmick and Newhall and Evans were also purchased by the Oliver Ditson Co.



WILLIAM ARMS FISHER

In 1859 Oliver Ditson sent John Church (who had entered his employ at the age of fourteen) to Cincinnati to straighten out a business tangle with the firm of Truax and Baldwin. Impressed with the business possibilities of Cincinnati, he negotiated with Mr. Ditson for a half interest in the concern taken over. Thus the firm of John Church, Jr., was started in 1859, with Mr. Ditson as senior partner. Ten years later Mr. Church purchased Mr. Ditson's interest and, with his bookkeeper, Mr. John B. Trevor, established the firm of John Church and Co.

In 1871 *Church's Musical Visitor*, a monthly magazine, was started and continued for twenty-six years. In 1873 this firm purchased the catalog of George F. Root and Sons, of Chicago (successors to Root and Cady, established in 1858). From 1862 to 1883 the house specialized in popular stage songs, and also songs of the minstrel type. The publication of the Moody and Sankey *Gospel Hymns* resulted in an unprecedented sale. In 1873 Church published a set of teaching pieces for the piano, by the then unknown Theodore Presser.

In 1890 the John Church Company entered the operatic field issuing popular operettas of Sousa, Edwards, Herbert, de Koven and others. Many of the famous Marches of Sousa were issued by this house, some of which have had unprecedented sales. The firm has in recent years acquired a fine catalog of high-class modern material. Mr. Church died in Boston in 1890. His son-in-law, Mr. R. B. Burchard, is President, with Mr. W. L. Coghill as publication manager. The firm is located at 109-111 West Fourth St., Cincinnati, with an important branch at 318 West 46th St., New York.

Charles A. Willis started the Willis Music Company in 1900. He had formerly been with the John Church Company. He rapidly built up a highly successful catalog, but in 1921 sold his business to Gustav Schirmer (Boston Music Company).

Chicago Publishers

One of the first of the Chicago publishing houses was that of H. M. Higgins, founded in the late fifties or early sixties. The catalog eventually became the property of Oliver Ditson Company. The firm of Root and Cady, established in 1858, was changed by the great fire of 1871 to George F. Root and Sons and was eventually absorbed by John Church and Co., of Cincinnati. The Root firm published all of the important war songs of George F. Root and many other numbers of great popularity.

The Foster Music Company, of Chicago, resulting from the amalgamation of different firms, has published an immense number of successful songs of the lighter type, and conduct a very extensive wholesale jobbing business.

The Gamble Hinged Music Co., which derives its unique name from the ingenious hinge for sheet music pages invented by the founder, has developed a very active catalog of teaching material. The company was founded about twenty years ago.

of Lyon and Healy published music for a his branch of their business was eventually by Oliver Ditson and Company. One of the Healy employees, who had had experience as a teacher, established himself in the publishing business in 1888, taking for his slogan "Music of the better quality." This is Clayton F. Summy, who has been unsuccessful in the publication of educational material. Now located at 429 South Wabash Avenue.

Brainard, Sons and Co., although founded in 1836 by Silas Brainard, conducted a large business in Chicago and later in New York. The firm was taken over by the sons of the founder in 1871 and has passed through many changes of management.

In this very sketchy outline it has been absolutely impossible to include the names of many publishers in Buffalo, Milwaukee, St. Louis, Louisville, Memphis, New Orleans, Charleston or San Francisco, such for instance as the very successful publisher of Detroit, Jerome V. Nick, who has issued many of the greatest popular successes in recent years, or the Lorenz Publishing Company, of Dayton, Ohio, which does an enormous business in church music. Nor has it been possible to mention anything of the large number of publishers of religious music of a popular character, greatly in demand in this country. Such firms would include Fillmore Brothers, of Cincinnati; Tullar-Meredith, of New York; the Heidelberg Press; Hall, Mack and Co.; Adam Geibel Music Co., of Philadelphia; Charles Gabriel, of Chicago; J. S. Fearis and Company, and many others.

The complete history will require extended research and an entire volume. Fashions and modes in music come and go, but the great art of music lives on; and the enduring publisher is the one who keeps pace with its ceaseless advance and change, the unrelenting publisher with the forward look in his eyes and the love of music in his heart.

A Few Hints on Memorizing

By Sarah E. Spratt

MEMORY may be defined as "an effort of will," having four powers as follows:

- | | | |
|--------|---|-----------------|
| Memory | { | 1. Retention |
| | | 2. Recognition |
| | | 3. Reproduction |
| | | 4. Localization |

It is very important that the piano student cultivate a logical memory, or the power to reason correctly; that is, to know things by their relations. The majority of students depend on their "mechanical" memories, or force of habit by constant repetition. Logical memorizing is a delightful task, whereas mechanical memorizing is irksome at best.

The first steps in memorizing a piece of music should be done away from the piano. Take your study or piece to some quiet place, and study it as you would a difficult literary reading. Number its measures 1, 2, 3 and so on to the end, then begin its mastery.

I. Mark all the keys major or minor, as they appear; also the diminished and augmented chords. Note the chromatic progressions and the general structure. Find the principal themes and cadences.

II. Get a clear idea of the rhythm by dividing the musical sentences into regular metrical portions. However, keep the essential rhythm in mind, and the recurrence of accents at equal intervals of time. Here imagination is a great aid to memory. Follow the notes rapidly with the eyes, and imagine you hear a regular flow of rhythm and melody.

These things all having been gone over thoroughly, you will have a very clear idea of the melody, harmony and rhythm.

III. Go over the composition again to study the fingering. Write out fingering in difficult measures; or, if it can be changed to your advantage and convenience, mark the changes. Study the different positions the hands, wrists and arms must assume.

IV. Now go over the composition once again and strive to see the relation of melody, harmony, rhythm and fingering. This will bring into use two of memory's powers, *Recognition* and *Localization*.

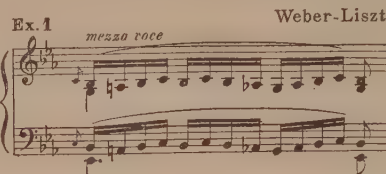
V. Expression and pedaling can, of course, be best attained at the piano. All of these things may require weeks, even months of concentrated effort. When all these difficulties have been mastered, you will bring into use two more of memory's powers, *Retention* and *Reproduction*.

TAKEN all the world over, in every age and every clime, there is no art so much loved as music.—TAPPER.

Little Foxes That Spoil the Vines

By Grace Nicholas Hume

THE music vine is a tender growth and subject to the attacks of many enemies. One little fox that often consumes the fruits of artistic piano performance is the tendency of the left hand to fumble or leave out some of the notes in a running passage like the following:



Students whose straight scale work is very good many times are unable to make the left hand behave in such a phrase. The remedy? After considerable practice with the hands separately, play the hands together but concentrate all the attention on the left hand. The right hand will invariably march along on time. See to it that the left hand takes the lead.

Another sly fox that nips the buds of promise is the failure of the young student to employ, when needed, a perfect staccato in one hand and at the same time a faultless legato in the other. Scale practice with hands together, very slowly at first and gradually working up to a moderate rate of speed, playing the first half of the octave staccato in the left hand and legato in the right, and the second half legato in the left and staccato in the right, then *vice versa*, later reducing the number of tones in the group played with the contrasting touches to three, then to two, finally alternating single tones in each hand as to touch so that at the same instant the left hand will be playing legato and the right staccato, or the reverse, will cause this particular little fox to fall dead right in his tracks.

Very common is the fault of giving the second beat of a typical waltz accompaniment not more than half its time value. Instead of the effect the composer intended



the actual rendition is too often



Preliminary practice on single tones repeated without change of finger, endeavoring at the same time to secure a perfect legato and a tone free from roughness or undue heaviness, employing thereafter two tones or the full chord repeated in the same way, will enable the student to play waltz accompaniments correctly.

In an example like this from the Heller *Etude Op. 46, No. 8*, in which the student almost always makes the

Ex. 4 Andante cantabile



mistake of holding the second note of the accompaniment group of three until the next melody tone is played, and almost as invariably fails to connect the melody tone with its successor, we have found this treatment to be efficacious: First, have the pupil find and play all the melody tones perfectly legato and in exact time. Next, proceed similarly with the ones of the accompaniment. Then play the accompaniment very staccato but not fast, and in perfect time. Now, combine melody and accompaniment, exaggerating the depth and legato of the melody and playing the accompaniment tones with a crisp staccato but very softly. Last of all, play the parts together as they are written; and, if the preparatory work has been thoroughly done, an accompaniment free from "muddiness" but subordinated to a melody of clear, musical quality will be the result.

Make the foxes profitable by taming them.

WE need beauty just as much as we need truth, for it is as much a part of our lives. We have learned in part the lesson of morality, but we have yet to learn the lesson of beauty.

—HAMILTON WRIGHT MABLE.

Studio Reminders

By Albert Bowermann

MANY lines of approach must be used in order to influence pupils to assume the proper attitude towards music study. One method is to place "Studio Reminders" upon the blackboard. These are changed every week or two. Those which are especially good remain longer. Practically every day something arises during the lesson which prompts me to point to the blackboard and ask the student to read the "reminder." It is surprising how frequently the reader thinks it was written particularly for him.

I might say that a very large percentage of these have been either taken word for word from articles appearing in *THE ETUDE* or suggested by ideas presented in its pages which I have been reading and studying for over seventeen years.

Here are a number of them:

Danger! Go slowly!

Make your music talk.

Do it now.

The only kind that counts is slow, thoughtful practice.

If in doubt, don't do it.

(Patience.)

Students need (Perseverance.)

(Practice.)

The brain must direct the fingers, not the fingers the brain.

There are three important things in practice: First, slow; second, *slow*; third, *slow*.

Don't make excuses; make good.

First study, then practice.

Do not count with your playing; play with your counting.

Can't is a coward too lazy to try.

You know a piece no better than you can play its most difficult measure.

Take nothing for granted.

Go slowly enough so that you not only know what you ought to do, but so that you are sure that you do it.

The biggest room in the world is the room for improvement.

A splendid start toward having a good lesson is to practice as soon as possible after leaving the teacher's studio.

Can't leads nowhere!

Never Be Satisfied!

Knowledge is Power, if rightly used.

Your interest in your music will depend largely upon what you put into it.

Think, think, and then think again.

Can't and I will not live in the same house.

The most successful student is the one who does more than the teacher requires rather than less.

Lost—A good piece, by not practicing it.

Found—Pleasure, by practicing thoughtfully and carefully.

Concentration and repetition are the most needful things in practice.

First Look; then think; then Play.

Success is yours, if you are willing to practice slowly enough, to think correctly and to keep at it.

It is as easy to form a correct habit as the wrong one, if you repeat the right act as frequently.

The difficulties we overcome are merely the stepping-stones to success.

An ounce of preparation is worth a pound of repair.

A pessimist says "It can't be done"; an optimist says "It can be done"; a peptomist says "I'll do it." Be a peptomist.

Think ten times and play once.

The biggest price you pay for your ability to play is not the teacher's fee; it is patient and persevering work on your part.

Only correct practice makes perfect.

Wanted—Workers in Musicland; no others need apply.

Have you backbone or is it only a wishbone?

The easiest person in the world to fool is yourself; Don't do it.

Ability alone will not bring results; you must have stability.

Success comes in cans; failures in can'ts.

Until you can use what you think you know, you do not really know whether you do know it.

You cannot do anything well without experiencing joy in the doing.

"Never say, 'Maybe I can'; say, 'I'll do it.'"

"To desire is not to determine."

"To attain success you must think success."

Pictorial Music of Yesterday and To-day

By J. PERCY BAKER, F. R. A. M.

How Composers Have Attempted to Paint in Tones.

THE sisters began to play the *Battle of Prague*. "Stop that old thing," George howled out from the sofa, "It makes me mad. You play us something, Miss Swartz, do. Sing something, anything but the *Battle of Prague*!" Even those familiar with their "Vanity Fair," probably know nothing about the piece which so worked upon George Osborne's temper, yet at one time it was a tremendous favorite, especially in English drawing-rooms. It is now as dead as it deserves to be. Prague has been the scene of more than one battle; but fortunately only one piece has been inspired by these conflicts, and that was the composition of Franz Kotzwara, who described in music the battle between the Prussians and Austrians in 1757. The work, very poor stuff, was written for the piano with *ad libitum* parts for violin, violoncello, and drum. Kotzwara was evidently of an accommodating disposition! The military spirit of the age moved even Beethoven, the mighty tone-poet, to compose a *Battle Symphony* on Wellington's victory at Vittoria, in which the advance of the opposing armies was signified by drum-rolls and trumpet-calls, with "Rule Britannia!" and "Malbrough s'en va-t-*en* guerre" used as marches.

Musical Battles

Battles in music go back to a period long before the eighteenth century. In the sixteenth century Clement Jannequin wrote among other program pieces, *The Battle of Marignan*, and the old English worthy, William Byrd, composed a battle piece which is preserved in "My Ladye Nevell's Booke," and for its period is wonderfully vivid and pictorial. The shock and excitement of armed conflict have always possessed an attraction for composers, big and little, but especially little; probably they discovered that it was a way of securing easy fame, to which end they were sometimes not above a little claptrap. Thus, Dandrieu (1684-1740), who perpetrated eight pieces entitled *Les Caractères de la Guerre*, not content with indicating the sound of cannon by means of an ordinary common chord—a sufficiently mild expedient, even for the ordnance of those days!—provided that the player, who was ambitious of attaining greater realism, might put the palm of his hand forcibly on the lower keys of his instrument. This device seems to be the direct ancestor of the practice of those who get terrific drum effects in the *Dead March* in "Saul" by putting the left foot upon the two lowest pedals of their organ. The use of the palm of the hand on the keys in order to simulate the discharge of cannon, is also to be found in the *Battle of Neerwinden* by Daniel Steibelt (1765-1823), who was a great sinner in the matter of descriptive music. The sole excuse that can be made for him is that he catered for the public taste which accepted with relish pieces about the *Battle of Ulm*, *Duncan's Victory Over the Dutch at Camperdown*, etc. That same naval victory likewise inspired Dussek (1760-1812) to turn out similar rubbish. A modern example of this kind of warlike music is the celebrated battle scene in Richard Strauss's *Ein Heldenleben*, which not very many years ago caused a great outflow of ink from the fountain pens of critics, professional and otherwise. Nowadays we listen to it with calmness if without relish, an instance of eels getting used to skinning.

Music of the Elements

But popular as suggestions (one can hardly call them reproductions) of trumpets, drums, and cannon, not to mention the piteous cries of the wounded, have ever been, the music of the elements runs them very close. They are not difficult to manufacture, the chief material being a chromatic rumble in the depths for the thunder, and rapid arpeggios of the diminished seventh chord away in the heights for the lightning. As long ago as the time of Byrd, we have from his contemporary, John Mundy, a fantasia which depicted thunder and lightning alternating with fair weather, after the manner of the "uncertain glory of an April day." As this piece was composed for the weak-toned virginal, a great deal necessarily depended upon the amount of imagination possessed by the hearer, realizing which, Mundy considerably labeled the different vagaries of the weather, so that there might be no confusion. How true it is that there is nothing new under the sun! Here we have his old Tudor composer anticipating his twentieth-century successors who find a written program indispensable in order to explain what they are driving at.

The *Portraits de la Nature* published by Knecht in 1784, contain a storm followed by a hymn of thanksgiving. Those who have heard Beethoven's *Pastoral Symphony* will at once recognize the similarity of the program of the last two movements to Knecht's; but, vulgarly speaking, the two compositions otherwise are not in the same street. Knecht's concoction is poor in the extreme, while Beethoven's *Storm* is acknowledged to be one of the finest pieces of tone-painting in existence. The organ being an instrument on which it is easy to make a noise, composers of storms with subsequent hymns of gratitude for not having been electrocuted, have, of course, not been lacking, and their ambitious effusions command the gaping admiration of the populace, especially when the instrument happens to be fitted with bells, and with realistic devices for the imitation of rain and hail.

Sights and Sounds of Nature

The sights and sounds of nature have always proved a favorite text upon which to expatiate, as witness *The Cuckoo and the Swallow* by Daquin, and the numerous pieces with illustrative titles by François Couperin (1688-1733), many of which are still the delight of those who can appreciate truth and poetry, even in an old-fashioned garb, for Couperin is justly entitled to his sobriquet of *Le Grand*. Again in the *Pastoral Symphony*, Beethoven has also availed himself of bird-notes at the end of a slow movement, the Cuckoo (of course), the Yellowhammer, the Quail, and the Nightingale. Some puritans may object to these realistic touches, but there is no getting over the fact that many people keenly enjoy them. Even in this advanced age, some organists gain a great reputation with their congregations on account of their readiness in illustrating such passages as "At the voice of Thy thunder they are afraid," and "They sing among the branches." Mendelssohn's *Caprice in E Minor*, Op. 16, No. 2, owes its origin to the composer, who was staying with friends in Wales, being much taken with an *ecremocarpus* growing in the garden. Its little bell-like yellow flowers excited his fancy and he wrote a piece giving the music which, he said, the fairies might play on those tiny trumpets. Pieces connected with the chase are too common to need comment beyond saying that they are for the most part in 6-8 time, and that they often have a broken rhythm suggestive of the galloping of horses, and also those conventional passages associated with the old "natural" horn, and due to its peculiar limitations.

"Pictorial Music" for Children

Admittedly the most primitive appeal of music is that in which it is employed to stimulate the imagination through what can only be termed musical pictures. Therefore, "Realism in Music" has a very practical significance in the training of the child in the art.

Abstract music for children is like a pencil sketch of a flower without form, color or perfume. One keen teacher we know found out the subjects in which the child was most interested and then selected pieces with analogous titles, even though the music itself was not quite what was wanted. The main thing is interest; and "Pictorial Music" is one of the best ways in which to arouse it.

Bible Sonatas

The *Bible Sonatas* of Johann Kuhnau (1660-1722) afford examples of a curious choice of subjects. He set out to describe (1) The Combat between David and Goliath; (2) David curing Saul by means of music; (3) Jacob's marriage; (4) Hezekiah sick unto death and recovered of his sickness; (5) The Saviour of Israel, Gideon; and (6) Jacob's death and burial. Although not all of these call for musical treatment, Kuhnau's Sonatas are not to be despised. In them he made a serious effort to be truly expressive, even though he used some rather naïve devices such as a rapid scale to denote the flight of the fatal pebble which ended the Philistine's boasting. A similar attempt, but on pagan rather than religious lines, was made by Dittersdorf (1739-1789), who illustrated twelve scenes from Ovid's *Metamorphoses*, in the shape of symphonies with such allusive titles as *The Four Ages of the World*, *The Rescue of Andromeda*, *Jason Carries Off the Golden Fleece*, etc. They were excellent music.

Even a composer so far removed from program music in general as J. S. Bach (1685-1750) wrote a *Capriccio* on the departure of his very dear brother, in which are depicted the efforts of friends to dissuade him from the journey, their representation of the accidents that might befall him by the way, their lamentations when they cannot induce him to stay at home, and finally a figure in imitation of the postilion's horn. Pianists will recall Beethoven's *Sonata in E Flat*, Op. 81 as having a somewhat similar basis but treated with less humor and greater poetry. Bach was not above a little realism in his sacred music also, as witness the crowing of the cock in the *Passions* according to St. John and St. Matthew. The German church-goers would never have tolerated an omission of this; so Bach may be forgiven for having tried to please his congregation.

Gibbet Music

Harking back to Dussek, this really quite respectable composer wrote a descriptive piece called *The Sufferings of the Queen of France* (Marie-Antoinette), in which he essayed to express the feelings of that unfortunate Princess in her imprisonment, trial, and execution. The fall of the guillotine knife was indicated by a loud chord with a descending scale! This brings to mind the drop of a seventh in Richard Strauss's *Till Eulenspiegel*, which denotes the end of that whimsical rogue's career on the gibbet. Strauss is one of the greatest realists in modern music, and much controversy has been aroused by such effects as the bleating of the sheep in his *Don Quixote*, by his portrayal in the *Domestic Symphony* of the family life of father, mother and baby, including the bath of the last-named, and, among others, by the execution of John Baptist. Stravinsky, in his *Petruchka Ballet*, imitates the ebbing life of the luckless puppet by means of a figure consisting of three-part triads in consecutive fifths, played by the horns *pianissimo*. He also reproduces with great fidelity the strident tones of a barrel-organ, using for his purpose flutes, clarinets and bass clarinets. In Ravel's *Beauty and the Beast* from his *Scènes enfantines*, the transformation of the monster into a handsome young Prince is suggested by a downward *glissando* on the harp.

Such touches of realism in music are always popular with a certain type of listener, for the simple reason that, by force of association with the familiar, they conjure up a more or less vivid picture of part, though not necessarily the whole, of what was in the composer's mind. If the impression goes no farther, the thing is puerile. We ought not to judge of a composer's ability by his deftness in mere imitation, which is only copying, when all is said and done, but by his success in conveying a complete conception of his whole intent, which is creation. There will always be diverse opinions as to how far any particular realism is justifiable; but it may be safely said that, while any clever craftsman can imitate more or less exactly, it takes a poet-musician to imbue his imitation with artistry. Which is simply another way of saying that the end justifies the means.

"It is a powerful magnetic current that connects two forms of human thought and feeling, as expressed in poetry and music."

—A favorite quotation of Liszt to his pupils.

What Next?

By Eugenio Pirani

SOME days ago I saw a play featuring a young violinist, whose genius was early recognized by his old experienced teacher. The master foresaw a glorious career for his beloved pupil. The young artist however had not yet acquired with his rendition, depth of feeling nor poetic conception. His was only a meaningless empty technic. Only a great love, thought the old master, could fructify those divine gifts. He introduced him to a charming girl, a model and dancer. Mutual affection ensued which soon was fanned into fervid passion. Jealousy of the fascinating dancer prompted the young artist to homicidal and suicidal intentions. That was just what the old teacher intended to bring about. The magic touch of love had transformed the promising young violinist into a great artist.

A great part of modern virtuosi consider their task finished when they have mastered the technical difficulties of a composition, while the true artist finds that with this his work is not half completed. At this moment, in fact, begins the poetic, creative part of his labor. "what next?"

More Than a Machine

It would be a poor ideal indeed for the interpreter to accomplish only a task which an automatic instrument can do more perfectly; that is, to play with correctness and in the right time. If the aim of an artist would be nothing more than to become a machine, his task would be here finished indeed.

But music, no less than poetry or painting, has a deeper message to bring to its devotee. It must convey to him a picture, a vision, which may be beautiful, fascinating, sensuous, or again terrifying, horrid, according to the meaning of the composition and the intentions of the author. Sometimes a clever interpretation can even add to the intentions of the composer. In fact, if the interpreter discovers in the music some hidden beauties, of which perhaps the composer was not quite aware, the composer himself would feel grateful to his exponent. If the latter, on the contrary, devotes his attention only to a mechanical even if faithful reproduction, he will leave his listener cold and indifferent. The public may perhaps admire his well developed technic and, as a great compliment, declare that he plays almost as well as a piano-playing machine.

On the other hand, if the interpreter is capable to form in his imagination a picture and to convey it to his listeners he will cast a magic spell over them. But "how to do it?" you will ask.

Take for instance, the *Noveltte in F* by Schumann. In the first theme one could think of "galloping horses" first in the distance, then approaching nearer and nearer and finally the majestic column of troopers parading in full pomposity before the eyes of the onlooker. The triplets suggesting the galloping steps ought to be performed with brilliancy. The second part is like a "song without words." An impressive singing touch will be needed here for bringing out the melodic beauties of this sweet inspired theme.

Poetic Examples

Or take the *Spinning Song* of Mendelssohn. There is in the picture not only the (well-oiled!) Spinning Wheel but also the charming girl who sings sitting beside it. . . . The rotation of the wheel must be expressed through the even smooth rendition of the figures of sixteenth notes and the song. . . . well, it must be sung.

Or the *Barcarolle* of Liszt. The gentle waves of the Laguna must be suggested through the delicate arpeggios and the rippling figures. The rocking of the Gondola, the *Barcajolo* making love to his "Biondina" in a tender Venetian song must complete the lovely vision.

Let us study now the *Prelude in D flat* by Chopin. The composer is in utter desperation because of the threat made by the fickle George Sand to leave him alone in Majorca. He fancies himself dead, in the coffin, while the monks around his corpse murmur the litanies for the dead. One of the monks repeats in a monotonous single note: "ora pro nobis!"

Or one of the most inspired Sonatas of Beethoven, the one in D minor, Op. 30 No. 2. You could weave a whole story around this beautiful piece of music. Adolf B. Marx, the famous theorist, professor at the Berlin University, undertook to explain the poetic meaning of Beethoven's Sonatas in his book, "Interpretation of Beethoven's Piano Compositions;" and in this sonata he tried to sketch an entire novel: "a veiled woman kneeling in a pew of the church, prayers, monks, and other features."

If the title of a composition is well chosen, it

gives to the performer a fair idea of what picture to suggest. Grieg's *Butterfly* whose capricious figures suggest the vagaries of this winged insect; Jensen's *The Mill*, where the revolving wheel is propelled by the babbling brook; Pirani's *Firefly*, in which the sudden flashes of the glowworm must be delicately brought out through the accented notes; Liszt's *Forest Murmurs*, in which the player has the task of depicting the rustle of the leaves shaken by the wind; Debussy's *Jardin sous la pluie*, at first raindrops which develop later into a heavy downpour; Ravel's *Jets d'eau*, in which the bubbling, sputtering, splashing of the waterfall ought to be musically imitated.

In some cases we do know what the subject of the composer's inspiration was, but alone the endeavor to guess what he may have had in mind will impart to the rendition a special charm.

In fact every artist is entitled to give his individual version of the work of art, which may be quite different with the various players, so much so that we could hardly recognize a composition as played by different pianists; but every interpretation may have its merits and be interesting in its way.

Schumann found an inexhaustible source of inspiration in the writings of E. T. A. Hoffmann, the famous poet and noted judge. Especially the articles he wrote under the name of "Kapellmeister Kreisler" inspired Schumann to his "Kreisleriana;" and Hoffmann's "Phantasies in Callots manier" offered Schumann rich material for his most beautiful musical inspirations, as the same book was responsible for the fantastic light opera *Les Contes de Hoffman* by Offenbach.

If fiction and poetry can thus be translated into music, why could not the inverse operation, translating music into poetry, be equally feasible and successful?

If, without revealing your intentions to the listener, you succeed in conveying to him the pictures you have in mind; if, after having performed a composition, the listener avows to having had exactly the vision you intended to suggest to him; what an artistic victory you will have achieved! For this reason I try myself and also with my pupils to make a picture of every composition to be interpreted. The results prove the efficacy of the plan.

Therefore, do not limit yourself to faithfully interpreting only the few signs of expression given by the composer, but endeavor to illustrate pictorially the music, reading between the lines not what he has said but the most important part of the composition, what has not been said at all.

An Aid to Mason's Technic

By Frank Howard Warner

IN the use of the "Two Finger Exercises" the following plan helps to keep the mind on the correct touch and accent for each note except in the fast forms, where it is useful for accent only.

Playing the clinging legato form, the pupil says "Strike" with each note, and "Slide" as the finger which has been holding the preceding key, passes over to the new one. With the second slow form (both rhythms) "Fall" with the legato note, which is to be taken with hand touch, and "Snap" with the staccato note. If the player raises the hand a few inches above the keys in Number 2 and lets it fall with arm totally relaxed, he will get a strong accent on the legato note, so that the staccato touch may be quite strong without displacing the accent. In Number 3 the fall must be less heavy so that the accent on the staccato notes will be sufficiently strong.

When a pupil seems unable to acquire the hand touch I allow him to do the second slow form (Numbers 2 and 3) with hand extended in line with the arm before falling to the keys, instead of slanting down from the arm with relaxed wrist, as directed by Dr. Mason. The former position of the hand is more used in playing than the latter, and gives more security to the young player.

With second moderato form—both rhythms—the pupil says, "Loud and soft and" to each measure—a word to each note. With fast form (Number 8), "Just as fast as I can do it." Of course the words used with the different notes must be loud or soft according to the relative emphasis of the notes.

Individuality does not consist in the use of the very personal pronoun I; it consists in tone, in method, in attitude, in point of view; it consists in saying things in such a way that you will yourself be recognized as a force in saying them.

—WOODROW WILSON.

Overcoming Octaves

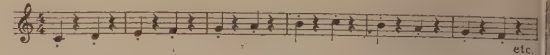
By M. C. B.

It appears that the immense value of good octave playing is not generally realized by piano students. There are so many beautiful and useful octave études in piano literature, which are not used as much as they deserve to be. Some octave work should be included in each day's practice. A good pianist has said that if on any day the practice were limited to fifteen minutes, this short time should be devoted to octave playing.

Comparatively few pupils receive any training in octaves, except what they pick up by chance in their studies and pieces. The consequence is, that many quite advanced pupils spoil their pieces by slovenly playing of octaves.

The foundation of octave work should be laid in the second grade by means of wrist exercises in single tones, thirds and sixths, preferably with hands separate and without the book. These smaller stretches should be used for a longer or shorter time according to the size of the pupil's hand.

No. 1



The complete exercise should be played ascending and descending, with each finger of both hands. The left hand should begin at second space C in bass. There should be a decided raise of the hand at each rest, keeping in mind that it is a hand, not a finger exercise.

No. 2

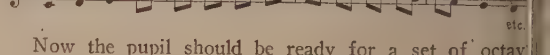
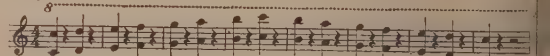


This should be played through with each pair of fingers—1-3, 2-4, 3-5.

A good idea of the position of the hand may be obtained from the illustration in Presser's Student Book—page 56, which also contains very good wrist exercises in thirds and sixths.

In introducing octaves, a system of rhythms should be used according to the way that octaves are generally used in pieces, and may profitably be given in several keys, until the habit of using the fourth finger on black key octaves is formed. Attention should be paid to what Mr. Matthew called "the clamp," which is made by turning the first joint of the fifth and first finger so that the hand is just the size of an octave.

No. 3



Now the pupil should be ready for a set of octave studies or études. All this, of course, is very elementary but will prove useful as a beginning.

Good octave playing is a very complex process, involving the arm, hand and fingers, and requiring year of practice. Kullak, Volume 1, is somewhat tedious for pupils, but every teacher should be acquainted with it. For advanced pupils, Mason's Technic, Fourth Volume is invaluable.

"Let us make hay while the sun shines," laughs the great Spanish humorist, Cervantes. This is the haymaking time for students and teachers. It is the time to size up your prospective crop. How much musical hay will you put away before next June? Nothing but results count.

New Ideas in Studying Chopin

By the Famous Polish Pianist and Teacher

JEAN KLECZYNSKI

Based Upon Personal Interviews with Chopin's Friends and Pupils

The first section of this noteworthy article appeared in the Fortieth Anniversary Issue of the "Etude" last month. Kleczynski is possibly the best-known authority upon the interpretation of the masterpieces of the great Polish composer. This part may be read independently.



Fancy Picture of Chopin's Prelude No. 11 in B Major, by Robert Spies

Beauty of Tone

Rubinstein enchanted us by a special detail; almost without moving his finger, he repeats the same sound like an echo, softening it each time in a manner infinitely charming:

Ex. 7



Chopin often employed this effect, and has indicated it to us at the end of his *Study in F minor* (Op. 25, No. 2), in the *Nocturne in F minor* (Op. 55, No. 1), in the *Polonaise in C minor* (Trio), in the *Polonaise in C sharp minor*.

These rules for touch are quite compatible with power, which Chopin employed sometimes to a considerable extent; but the tone, though powerful, should never be rough and hard; it should be always full and rich.

In order to acquire these different qualities of tone, Chopin, from the first lesson, unceasingly directed the attention of the pupil to the freedom and independence of the fingers. He differs in this, I believe, from other professors who do not come to the independence of the fingers until after a long course of study. Chopin recommended, with this object, that the fingers should fall freely and lightly, and that the hand should be held as though suspended in the air (without weight). He objected to rapid movements at too early a stage of the pupil's progress, and wished that they should learn to execute all passages *fortissimo* and *pianissimo*. From this method the various qualities of tone came of themselves, and the hand was never fatigued. This frequent employment of *piano*, for the purpose of avoiding heaviness and clumsiness of hand, is a characteristic feature in the method of Chopin.

With the object of acquiring independence of the fingers, in addition to the five-finger exercises of which we have spoken, he had the scales played with an accent on each third or fourth note.

Resuming our observations, we perceive that this continual tendency to develop beauty of tone was the principal cause of the charm of his execution—the full sounds were thereby the more easily connected. And as this result was obtained by the free movements of the hand owing to the staccato work, it may be said that the *staccato* is the best exercise for learning to play legato. Moscheles has left us an enthusiastic description of that execution, so beautifully smooth and so sweet to the ear, which he admired in the *Study in A flat* (Op. 25, No. 1).

Chopin and the Pedal

Chopin gave his pupils several rules for pedaling which only later found a place in the usual methods. The damper (or so-called loud pedal) must at all times have an end which justifies its employment.

First.—It is useful in all broken chords, and in some passages which keep in one key. Many passages in Chopin are indebted to the frequent and intelligent employment of the pedal for their beautiful harmony; for instance, the *Study in A flat* (Op. 25, No. 1) and *Prelude in F* (No. 23).

Second.—We know that in playing with the same hand both the melody and its accompaniment, the pedal is indispensable to the prominence of the melody. Another use of the pedal occurs infrequently in the works of

Chopin, though examples are to be found—for instance, in the trio of the *Study in E minor* (Op. 25, No. 5)—but it is an effect often employed by Thalberg and Liszt. In the compositions of these authors and others of the same school, we find the pedal utilized in a manner altogether peculiar, and that is the holding it for a length of time without interruption. Thus the sonority of the instrument attains prodigious proportions; but this is only allowable in grand crescendos. Tausig used this means in the trio with octaves of the *Grande Polonaise in A flat* (Op. 53).

Third.—The pedal augments the richness and beauty of the tone by the introduction of the harmonics of the principal sounds, which vibrate with it. This is especially true of the middle octaves of the key-board. The employment of the pedal may therefore become, in a melody consisting of notes of long duration, the principal cause of beauty of tone.

Nevertheless, there are two things which must be avoided:

(a) Mixing two notes of a melody—not only two adjoining notes, which would produce dissonance, but even two notes belonging to the same consonant chord, the hearing of which together would be illogical and unnatural. The pianoforte with double key-boards would be of great service in cases like this, as there is a pedal for the melody and another for the accompaniment.

As an example I will here cite the *Nocturne in F sharp* (Op. 15) and the *Prelude in D flat*, in which the pedal cannot be held during the whole measure, though, according to the indications, it should be so held. In the *Nocturne* the first measure would be dissonant; in the *Prelude* the melody would have the effect of a duet, two notes sounding together, one of which ought simply to follow the other.

(b) The too frequent use of the pedal. This fatigues the ears of the audience. It appears to me an impossibility to employ the pedal every time its use is indicated in the first eight measures of the *Nocturne in A flat* (Op. 32) or in the trio of the *Fantasia Impromptu* (Op. 66).

Fourth.—The higher octaves of the pianoforte admit a more frequent and lengthened use of the pedal than the middle octaves.

Fifth.—Sometimes, in order to sustain certain notes, it is well to take the pedal *after* having struck the note or chord. By this means we obtain a great smoothness and connection between chords which succeed one another.



FREDERICK CHOPIN



Fancy Picture of Chopin's Prelude No. 22 in G Minor, by Robert Spies

Ex. 8



Sixth.—Sometimes we omit the pedal for a moment, to make a phrase clear and to avoid a dissonance. Thus, in Example 3 (Plate 1), the pedal, quitted an instant before the B flat of the upper part, serves to destroy the dissonance, C flat, and yet does not entirely efface the bass, B flat, which is in the tonic of the following chord. The same thing occurs in the *Polonaise in E flat* (Op. 22); at the phrase, which brings us again to the principal motive it is necessary to emphasize the B flat of the bass; but it becomes necessary to diminish this sound before the end of the measure by a rapid movement of the foot, for the purpose of allowing the following chord to come into prominence in all its purity.

We now come to the combination of the two pedals. Chopin brought this resource to perfection. We know those graces which are so beautiful when played with the help of the soft pedal—the *Nocturne in F sharp*, part 2; the *Nocturne in G minor*; the *Larghetto* of the *Concerto in F minor*; the trio of the *Impromptu in A flat*; the *Nocturne in D*. Chopin frequently passed, and without transition, from the open to the soft pedal, especially in enharmonic modulation.

Style and Phrasing in Chopin

Let us recall that ideality which animated the great artist, and which endowed him with the appellation "The Raphael of Music." This ideality was associated with perfection of form, delicacy, and an infinite variety of shadings. For this ideality was not without defined outlines; it was not without distinct character. This Raphael suffered and experienced much; we have seen that his works contain a considerable amount both of grief and of gaiety, but he avoided all useless noise and vulgarity. He had a certain reticence in all things, which prevented his falling into affectation and sickly sentimentality; still, he would be open to such an accusation, judged by his compositions as executed by some, and only too many, exponents.

The root of his musical tendency was truly the aspiration to a broad and noble style. This beautiful style, in the course of time, became absolutely his own; still, several masters, both his predecessors and contemporaries, served as his models. We know with what care he studied Bach; he found in the *Adagios* of Beethoven that clearness of thought and that serenity which he so well knew how to adopt and to utilize. In other works of less value, but suited to the pianoforte, we also find that harmony and that elegance which Chopin has brought to such a height of perfection.

This style is based upon simplicity; it admits of no affectation, and therefore does not allow too great changes of movement. This is an absolute condition for the execution of all Chopin's works, especially of his earlier works, and more especially of his concertos; the richness and

ety of the embellishments would tend to sickness and fection if the execution were not as simple as the inception.

This remark, being in every respect in accordance with that which we know of Chopin's execution, allows us at the same time to estimate at their proper worth all the details of his compositions, so complicated and yet possessing so much unity. Thus, for example, these digressions, these frequent arabesques, are not meaningless ornaments and paltry elegance, as were the ornamental passages of Herz, among others; but they are, if we may be allowed the expression, the transparent lace-work through which the principal thought smiles upon us, thereby gaining yet another charm. This is a matter which must not be disregarded in executing them. These ornamental passages, these gruppetti of a certain number of notes, most frequently appearing when the same *motivo* returns several times; first the *motivo* is heard in its simplicity; afterwards, surrounded with ornaments, richer and richer at each return. It is, therefore, necessary to render this *motivo* with very nearly the same shadings, whatever may be the form in

Chopin differed, in his manner of using arabesques and parenthetical ornamentations, from the usual manner of his time, which was to dwell upon such passages and to endue them with importance, as in the cadenzas attached to the airs of the Italian School. Chopin was perfectly right. In spoken language we do not use the same tone of voice for the principal thought and the incidental phrases; we leave the latter in the shade, and properly so. All the theory of the style which Chopin taught to his pupils rested on this analogy between music and language, on the necessity for separating the different phrases, on the necessity for pointing and for modifying the power of the voice and its rapidity of articulation.

In a musical phrase composed of something like eight measures, the end of the eighth will generally mark the termination of the thought, that which, in language written or spoken, we should indicate by a full-point; here we should make a slight pause and lower the voice. The secondary division of this phrase of eight measures, occurring after each two or each four measures, require shorter pauses—that is to say, they require commas or semi-colons. These pauses are of great importance; without them music becomes a succession of sounds without connection, an incomprehensible chaos, as spoken language would be if no regard were paid to punctuation and the inflexion of the voice. A short example will make the matter clear. Let us take the well-known *Waltz in A flat* (Op. 69); the musical thought is divided into periods of two measures, and thus the concluding note of each second measure should be shorter and weaker than the preceding notes.

It should be executed as follows:



Judge what a ridiculous effect would result from a performance like that indicated in the following example:



From these general rules, Chopin arrived at the following conclusion, to which he attached much importance: *do not play by too short phrases*; that is to say, do not keep continually suspending the movement and lowering the tone on too short members of the thought; that is again to say, do not spread the thought out too much by slackenings of the movement; this fatigues the attention of the listener who is following its development. If the thought is short, as in an Adagio, the movement may be slackened, but never when it consists of more than four measures.

Rubato as Chopin Played It

It will be well for us to rest a while upon this *rubato*. First, what is its meaning? *Rubare*, to rob, from which comes *rubato*; that is to say, stealing from the hearer certain parts of the measure. I know not who first made use of this term, but certainly it was not Chopin, for the *rubato* existed long before his time. The *rubato* had its origin in the Gregorian chant; the singers held certain notes *ad libitum*, taking the other notes rapidly, for the sake, no doubt, of traditions concerning the declamation of the Greek rhapsodists. The *recitativo* introduced into Italy in the sixteenth century, and which was also the revival of old Greek traditions, is nothing but the *rubato* style.

In proportion as music is employed for the purpose of painting tumultuous sentiments or those more vague and

indefinite, the *rubato* becomes more frequent. No one probably ever employed it with greater grace than Chopin, who took the idea, if not from Bach and Beethoven, from the recitatives of the Italian school. From this we may explain the recitative introduced into the Larghetto of the *Concerto in F minor*. The greater the amount of personality and original boldness shown by Chopin, the more frequent became his employment of the *rubato*, until in his later works he ceased to indicate it, leaving its use in proper places to the intelligence of performers.

Once again, what is the *rubato* of Chopin? Liszt answers our question: "Suppose a tree bent by the wind; between the leaves pass the rays of the sun; a trembling light is the result, and this is the *rubato*."

Some of Chopin's pupils have assured me that in the *rubato* the left hand ought to keep perfect time, while the right hand indulges its fancy; and that in such a case Chopin would say, "The left hand is the conductor of the orchestra." Many passages of the *Berceuse* can be executed in this manner. Paganini, also, playing with the orchestra, recommended that the instrumentalists should observe the time while he himself departed from it and then again returned to it. It is, nevertheless, my belief that this means can only be employed in certain particular cases; and I, therefore, can only regard it as a *demi-rubato*. There are passages in the works of Chopin in which not only do the leaves tremble (to continue the comparison of Liszt), but the trunk totters. For instance: the *Polonaise in C sharp* (Op. 26), third part, measures 9-14; *Nocturne in A flat* (Op. 32), the middle part. We may quote also the *Impromptu in A flat*; here everything totters from foundation to summit, and everything is, nevertheless, so beautiful and so clear.

Moscheles' Opinion

Moscheles, speaking of the *rubato*, says, "Chopin's manner of playing *ad libitum*, a phrase which to so many signifies deficiency in time and rhythm, was with him only a charming originality of execution."

We see, therefore, that even the *rubato* is never a defect in the time; the idea of rhythm, and consequently of the relative value of the notes, must never be lost, apparent changes and momentary incongruities notwithstanding.

I shall now give the result of my own reflections on the *rubato* of Chopin:

1. Precise rules for it cannot be given, because a good execution of the *rubato* requires a certain musical intuition; that is to say, a certain particular talent.
2. Every *rubato* has for its foundation the following idea. Each musical thought contains movements in which the voice should be raised or lowered; moments in which the tendency is to retardation or acceleration. The *rubato* is only the exaggeration or bringing into prominence these different parts of the thought; the shadings of the voice make themselves more marked, the differences in the value of notes more apparent. Hence there arises in the mind an image of the musical thought more full of vitality and of poetry but always in accordance with law and order.

Let us, as an example, take the middle part, in F minor, of that *Nocturne in A flat*, so frequently before cited. In the first measure we may rest longer on the high note F; in the second, on the D flat; and we glide over the other notes. We may also rest, in the fourth and fifth measure, on the notes A flat and D flat. The same thing may occur again even with a greater exaggeration in the fifth measure of the *motivo* which returns in F sharp minor. We in all cases borrow the time from notes of smaller importance for the purpose of giving it to the principal notes. In this manner may be explained the remaining details of this middle part of the *Nocturne*, which ought, so to speak, to totter all the way through. Whoever has heard one of Chopin's pupils thus execute a piece will admit that, in this momentary uncertainty of the rhythm, there is an infinite charm. The exaggeration, nevertheless, does not extend far; and to nothing is more aptly applied the proverb, "From the sublime to the ridiculous there is but a step." The *rubato* likewise is only applicable to somewhat short movements; applied to longer compositions, it might become monotonous.

To Insure Beauty of Tone

By Katherine K. Brown

To obtain a full and resonant tone, accelerate (from a pp to a ff) the depression of the key; without or with added arm-weight. The wire must be always set in motion gradually; never abruptly. Even in staccato do not strike the key even if the tempo permits. A tone formed by "striking" is always more or less harsh. But one must bear in mind that many passages, particularly in the works of Liszt and his followers, require a rough and strident tone; and these, of course, are characteristic exceptions.

"If the musician is a good reasoner, people say he ought to have been a lawyer. If he knows the languages, they say what an editor was spoiled. If he leads a clean, upright life, as a leader in the community, the wise ones say he should have been a preacher. The true musician must be all of these."

Two Opposing Schools of Pianoforte Playing

By J. Alfred Johnstone

For years past the world of piano-players and critics of piano-playing has been divided into two distinct and continually diverging classes. On the one side, there is the formal school, the school of precisionists, often called classical players. On the other side, there is the school of romanticism, of rhapsody, of impressionism; and of this latter school there is an offshoot which may be called the bravura-gymnasts. Each of these schools has a useful place in the economy of things. Each exercises a salutary and counteracting influence upon the limitations and excesses of the other.

In the days of long ago the school of classic conservatism reigned almost undisputed. The greater part of the music to be played was rather formal than emotional; and when music of a more emotional nature came into vogue, the older players too often kept rigidly to their stiffness, precision and formalism. Then, as a revolt against what seemed heartless formalism, there came the passionate displays of the large-hearted liberationists of romanticism. So it is ever in this world. Sooner or later, whether it be in the realm of religion, or politics, or art, the soul of man breaks away from the trammels of conventional creeds; and the apostles of revolution lead the world into fresh paths where life seems warmer, fuller, more earnest. But it is to be remembered that in every revolution there is danger of excess. Besides the natural aspiration towards freedom and individuality, it happens very often that love of change and fantastic novelty, desire to run counter to old tradition, anxiety for display, take hold of many radical minds. And thus the diverging issues of great reformers become exaggerated, and the paths are opened to folly and excess. There is no doubt that in the sphere of music the revolt of passionate romanticism was a genuine, earnest and irrepressible movement of warm-hearted emancipists. Beethoven, Schumann, Chopin, Liszt and Rubinstein were among the emotional leaders of those who broke away from the more formal paths of Bach, Mozart, Haydn, Dussek, Clementi, Hummel, Cramer, Mendelssohn, and all those who loved the domains of quiet beauty, who were content to live in the sunshine of serenity undisturbed by the revolutions of the world.

The characteristics of each of these two classes among piano players will be the more readily apprehended by first naming some of the chief representatives of each school, and then by discussing their differences in some detail. The classical school of players may be represented by Bach, Mozart, Weber, Mendelssohn, Eugene D'Albert and many others. The point of divergence between the two schools may be represented by Beethoven, Chopin, Bülow and Busoni. Schumann and Rubinstein are typical examples of the daring pioneers of romanticism; while the modern school of rhapsody, of athleticism, of bravura, of violent display of self, may be represented in its various aspects by such players as Liszt, Tausig, Rosenthal and Mark Hambourg.—From *Modern Tendencies and Old Standards*.

Multiplying Blackboards

By Mrs. H. D. Steele

BEING short of blackboard space for a class of small beginners was the inspiration of an idea that has proved very successful in my teaching of piano.

First some common white beaver board was procured and sawed in lengths twelve inches by four feet, each of which was ruled with a staff of five lines, with ink, so that each pupil could have one on which to work. Then patterns of the notes—the whole, half, quarter, eighth, two eighths with stems connected by a bar, dotted half, with rests corresponding to each of these—were made. Then patterns of the treble and bass clefs, time signatures, and bars to divide the staves into measures were added.

After the patterns were made it was a simple matter to trace them on white bristol board, to color them black, using a small brush, and then to cut them out.

The children were seated at a table and each was provided with a staff, plenty of characters and thumb tacks to secure them to the boards.

Having had the values of notes and the bass and treble kingdoms explained to them in private lessons, they are now taught to arrange the cut-out notes on their staves just as they would write them on a blackboard. This method is very interesting and helpful, especially to pupils who are too small to write music readily.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Variety in Lesson-Giving

How can I vary my piano lessons, so as to make them more interesting?—Mrs. E. L. N.

ANYTHING will help that tends to break up a tiresome monotony. Change your position occasionally, for instance. Sit sometimes at one side of the pupil and sometimes at the other. Walk about the room occasionally, and get a new perspective on the performance.

Vary the presentation of the lesson. Technic is a good thing to begin with for a few minutes; but after that surprise the pupil by starting on something unexpected: a review piece, ear training, sight reading or the like.

Remember, too, that your pupil will always be interested if his mind is really focused on his work. So ask questions plentifully. Stimulate his imagination by encouraging him to invent little stories about his music, letting one piece represent a ball game, another a boat-party, another a ramble in the woods.

Give the pupils some special incentive to work hard. Have them come together from time to time to play to each other, and let them learn their pieces with this end in view.

Finally, keep up your own enthusiasm so that it may be a continual torch to fire their musical sense. If your own interest is kept at white heat it will surely react on their minds and fill them with the joy of accomplishment.

Early Scales and Arpeggios

Just what scales and arpeggios should be given in the first and second grades, and through how many octaves should these be played? Should the minor scales be given before all the major flat scales?

During the first year, the simpler scales in both major and minor may be studied—say C, G, D, A and E major and the minor scales of A, E and D. All these should be thoroughly learned slowly through 1, 2, possibly 3 octaves, with separate hands; after which they may be played with the hands together through 1 and 2 octaves, in parallel and contrary motion.

During the second year the rest of the major scales may be similarly studied, also the minor scales of B, G and C. All these scales may be expanded to four octaves, although slow practice with separate hands should prevail.

As each scale is learned, it may be followed by practice on its simple triads, such as CEG, CEA and CFA in the scale of C major. These should be taken first as broken chords, with a single hand-position, and afterwards expanded to 2 or 3 octaves.

Pedagogic Books

Please suggest a book on Pedagogy and Psychology that would be helpful to musicians in general, and especially to piano teachers.—M. J. I.

Of especial value are *Psychology for Music Teachers*, by Henry Fisher, and *How to Teach*, by Strayer and Norsworthy. While the second of these is addressed primarily to school teachers, many of the general principles brought out are equally applicable to teachers of Music.

Piano "Methods"

I have been asked, "What method do you teach?" Have taken from noted teachers, and not once was I ever told or did I ask what "method" they employed.

The word "method" seems originally to have been applied to certain instruction books in which a course of study was laid down. I remember that in my boyhood *Richardson's Complete Method* was popular, with its series of *Lessons*, each including certain exercises and joy of joys! its *Recreation*, the prospect of which costed one over the dull grind of scales and finger-walters.

But of late years, the word "method" has been applied to the peculiar ideas of a few noted teachers as kind of talisman by which their pupils, and the pupils of their pupils unto the third and fourth generations, but their superiority over players of humbler extraction. Be it observed, however, that the said noted teachers deny as a rule that they have any such fixed regime. Leschetizky, for instance, asserted emphatically that he treated each pupil according to his special needs;

and the same is true of Matthay. Perhaps the latter statement accounts for the widely divergent manner in which these "methods" are presented.

To teach slavishly another person's ideas is to become a mere imitator, and to acknowledge one's own lack of initiative. Study the precepts of the great players and teachers all you can, and from this study and your own experience evolve your own method, labelled the *method of common sense*.

Hear also what George Woodhouse, in his recent little book entitled *Creative Technique*, has to say on the subject:

"For obvious reasons, factors which create diversity of style find no place in systems which reduce technique to a method. In thus prescribing for the many, such systems in reality prescribe for none, at least they can never wholly fulfill the needs of the artist. It is not my wish on this account to prejudice the modern scientific approach to technique. Present-day pedagogy owes much to the pioneers of this method, but *no system is perfect and no position final*."

Studies and Pieces

One of my pupils has completed Liszt's *Second Hungarian Rhapsody*, simplified by Bendel. She has finished Czerny's Op. 139 and is now studying the second book of the Czerny-Lieblich collection, also Herz's *Scales and Exercises*. Please outline a course of studies and pieces for her.—Mrs. D. B.

As to studies, you might continue with the third book of the Czerny-Lieblich set, or, better still, vary the course by work with Cramer and Clementi, following these composers by the first book of Moscheles' Op. 70. The Chopin Etudes will be next in order.

As to pieces, I favor changing the style radically in successive assignments. Of widely varied style, for instance, in this pupil's grade are Rubinstein's *First Barcarole*, MacDowell's *Witches' Dance*, Haydn's *Variations in F minor*, Beethoven's *Sonata Op. 90*, Chopin's *Impromptu in A flat* and Cyril Scott's *Lotus Land*. All these are of both musical and pedagogical interest.

Orchestral Arrangements

Please give me a list of overtures suitable for teaching, in progressive order.

For ordinary teaching purposes, it is better to confine one's self to music written distinctively for the piano, and not to bother with arrangements of works that depend for their effect largely on orchestral color. The standard overtures arranged for four hands are, however, useful for sight-reading, and for this purpose I may suggest Von Weber's overtures to *Der Freischütz*, *Euryanthe* and *Oberon*, Beethoven's overtures to *Egmont* and *Coriolan*, and Mendelssohn's *Hebrides Overture* and *Overture to the Midsummer Night's Dream*. All of these demand sight-reading of an advanced order.

Graded Materials

I would like a list of studies and pieces suitable for grades IV-VIII inclusive, all of which should be of standard merit and teachable qualities.

Such a list could be indefinitely extended. I suggest as foundational studies, selections from the following books, here listed in progressive order:

Heller, Op. 47.
Czerny, Velocity Studies, Op. 299.
Heller, Op. 46.
Dorn, Op. 100, book 2.
Cramer, 50 selected studies.
Clementi, first book of *Gradus and Parnassum*.
Moscheles, Op. 70, books 1 and 2.
Chopin, the easier études.

As to pieces, the following represent the standard composers:

	Grade
Mendelssohn, <i>Gondellied</i> , Op. 19, No. 6	4
Godard, <i>Au Matin</i>	4
Ph. Scharwenka, <i>Bagatelle</i> , Op. 32	4
Haydn, <i>Gipsy Rondo</i>	5
Chopin, <i>Valse</i> , Op. 64, No. 1	5
Mozart, <i>Fantasia in D minor</i>	5½
Beethoven, <i>Sonata</i> , Op. 10, No. 1	5-6
Schumann, <i>Arabesque</i> , Op. 18	6

Chopin, <i>Nocturne</i> , Op. 32, No. 1	6
Grieg, <i>Papillon</i>	6½
Schubert, <i>Impromptu</i> , Op. 142, No. 2	7
Moszkowski, <i>La Guitarre</i>	7
Schubert-Liszt, <i>Du Bist du Ruh'</i>	8
Bach, <i>Italian Concerto</i>	8

Adult Beginners

(1) What beginner's book would you suggest for an adult?

(2) In what order should the following be studied: Concone, Heller, Cramer, Clementi, Chaminade, Bach, Chopin, Liszt, Grieg, Rubinstein, Beethoven?

(1) Have you tried *Adult Beginners' Book*, by Caroline L. Norcross? This is especially written for the purpose, and could be followed by the ordinary materials.

(2) As to the first four, all of whom are known chiefly as writers of studies, you suggest a very good order of presentation. It is quite impossible, however, to prescribe a fixed order in which the other composers should be taken up. Usually we think of the compositions of Chaminade or Grieg as easier than those of Chopin or Liszt; but this rule does not always hold. Chopin's familiar little Waltz in D flat, for instance, is infinitely easier than Grieg's brilliant Concerto in A minor. You must be guided, therefore, by the grade of difficulty of a piece and its adaptability to a given pupil, rather than any inherent quality in a composer's works.

Pianistic Possibilities

Two years ago I entered a school of music where I have studied up to the present time, taking one lesson a week and practicing about ten hours weekly. Have studied such works as Czerny's *Thirty Studies*, Köhler's *Sonatine Album* and MacDowell's *Woodland Sketches*, and have memorized a number of pieces.

At twenty-eight I am working eight hours daily in a factory. Can I become a pianist by studying at night? Can you offer me any encouragement? B. H. G.

I believe you have the qualities most essential for success, namely, enthusiasm and perseverance. You are, of course, much handicapped by your long day's work. But you can bear in mind that most of the successful musicians have had to fight against tremendous odds. Haydn performed all sorts of mental tasks in his early struggles for existence; Schubert could hardly earn enough to keep him alive; Wagner was nearly overpowered by debts and harsh criticism; yet all in the end achieved the starry crown.

Naturally, I should have to hear you play, and talk further with you before giving you definite advice. But your progress seems very good for the time you have spent, and, if you can attain to a capable technic, I see no reason why you should not become a well-equipped player. As to virtuosity, you can hardly hope for that unless you can give much more time to the subject than is now possible. But with patience you should be able to perform well enough to furnish much pleasure to yourself and to others. Why not aim to become a piano teacher? If you acquire a class of pupils you ought soon to realize an income that will enable you to give up mercantile work and devote yourself unreservedly to your music.

Echoes from a Workshop

THE teacher who gets results without playing for the pupil (till the piece is finished) will succeed better than by having the pupil to learn by imitation. The former way gets the principles plus the piece; the latter procedure generally only the piece.

* * *

Play your piece so that the musician can see the printed page (in his mind) if he so desires.

* * *

The number of times an exercise or parts of a piece are to be played over must be left to the pupil. Better three times without an error than ten times carelessly.

* * *

Run over in your mind what you have studied, when away from the piano; sometimes write it on paper without looking at the piano.

AT COURT WITH THE QUEEN OF SHEBA

THE late Carl Goldmark was not above telling a story on himself. As reported by the Comtesse Potocka, he related the following to the famous piano teacher, Theodor Leschetizky. The tale is printed in her biography of Leschetizky, but for lack of space we are forced to abbreviate it.

It was after the brilliant success of Goldmark's opera, "The Queen of Sheba," in Buda-Pesth. "My friends saw me off at the station," relates Goldmark, "The large laurel-wreaths I had received were carried in procession behind me, and the enthusiastic Hungarians followed crying hurrahs!

"As I stepped into the compartment I noticed a young girl sitting near the opposite window. I was glad that she must be aware that her travelling companion was a celebrity." He relates at length his many futile efforts to enter in conversation with the young lady, whose charms attracted him. But his advances were frigidly received. She looked straight in front of her without saying a word.

"All of a sudden, after a stop, the young lady uttered a sharp cry and breathlessly asked if we were not leaving Marchegg." She had gone past her station. Goldmark hastened to reassure her. And finally, moved by a desire to punish her for her former indifference, and to impress her with his greatness, he added: "If you had been willing to talk to me this would not have happened. And that you may know with whom you are dealing, allow me to present myself. I am Carl Goldmark, composer of 'The Queen of Sheba'."

"The effect was startling. The young lady rose, a charming smile chasing away her tears, and making a respectful curtsy she said, 'So, then, you have a place at court!'

"She had never heard of me or my opera," concludes Goldmark, "and vaguely reminiscent of the scriptural queen, possibly believed her still to be travelling and took me for a member of her suite!"

There is no truer truth obtainable
By man, than comes by music.

—Robert Browning.

MR. WALTER DAMROSCH, America's foremost native-born orchestral conductor, among many other interesting musical things, has been contributing a series of articles on "My Musical Life" to the *Ladies Home Journal*. It is rich with wisdom and happy reminiscence. Here is a story of the late Camille Saint-Saëns:

"Saint-Saëns called at my hotel in August, 1921. He seemed to have grown more feeble; but, seeing on my piano an edition of Beethoven's piano sonatas edited by Von Bülow—with which I always like to travel, as I find the playing of these sonatas very agreeable and restful between the inevitable irritations—he suddenly bristled up and became very angry at a certain rather complicated fingering which Von Bülow had given to a piano passage, as his own fingers had not been adapted by nature to rapid playing.

"This is the way it should be played," said Saint-Saëns, as he sat down at the piano, and proceeded to let his fingers, still clad in gray lisle gloves, run up the keys with incredible swiftness, like little gray mice. This extreme dexterity of finger never left him. I had heard him but a month before, at a musical given by Widor in his honor, and in which Saint-Saëns played the piano part in his own septet with trumpet. His fingers literally ran away with him; and every time there was a quick passage he accelerated the tempo to such an extent that the other players scrambled after him as best they could."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

SCHUMANN'S EASY PIECES ARE HARD

UNLIKE many really great composers, Robert Schumann wrote much music for the piano that is technically within reach of children and of adult pianists of average ability. According to at least one great virtuoso, however, the technical facility of these pieces is something of a snare and a delusion. Benno Moiseiwitsch, a Russian pianist popular in England, and a specialist in Schumann, contributes an article to the *London Strand Magazine*, from which the following is an extract:

"One of the curious things about Schumann's compositions is that among his notable works, to which one must give prominent mention, is a little collection of the easiest of all his compositions to play—the *Kinderscenen*—but they require a person of a great deal of psychology, as well as musical gifts, to do them justice. One needs imagination and sympathy to realize their poetic atmosphere. For instance, one

of them is called *Almost Too Serious (Fast zu Ernst)*. Anybody taking it up and trying it over will play the notes well enough, because the music is not difficult; but until you have given the impression of a peculiar phase of mind that the piece is meant to convey, it simply does not exist—you have nothing like the right reading. To me, it always suggests the idea of a little boy, rather plump and rosy-cheeked, doing something—amusing himself—and doing it very heavily, pretending this is the most important thing in the world; and you must give that impression or you have not played the piece. There are scores of pieces like this in Schumann, where you not only have to play the music, interpreting musically, but you must interpret intellectually and descriptively as well; you must get into the psychology, as here, of the child whom Schumann had in mind when he composed these things."

THE HUMAN SIDE OF MEYERBEER

"MEYERBEER was probably the wealthiest of all German composers, yet his labors were as industrious as if he were eternally being confronted by the worries of income." Thus writes Cuthbert Hadden in his book, *Composers in Love and Marriage*. He goes on to relate the following quaint story:

"There is not much to say about his marriage. In 1825 he lost his father, and it was shortly after that he fell in love with his cousin, Minna Mosson, 'sweet as she was fair.' They were married in 1827 and lived happily ever after. Of course, they had their occasional tiffs, but

'The falling out of faithful friends
Renewing is of love.'

"Of one such tiff a charming anecdote is told. Meyerbeer had met Chopin in Paris, and taken a great liking to both the man and his music. Meyerbeer had just had a

quarrel with his wife, when a new Nocturne arrived from Chopin. Meyerbeer sat down to the piano and played it through. His wife, who had come into the room, was so taken with the music that she went and kissed the player. Then Meyerbeer wrote to Chopin, telling him of the incident and inviting him to come and witness the domestic calm after the storm.

"Meyerbeer had five children, of whom three, with his wife, survived him and inherited his large fortune. He was abnormally afraid of being buried alive, and at his death, in 1863, it was found that he had left a paper giving directions that small bells should be attached to his hands and feet and that his body should be carefully watched for four days. These directions were followed, but nothing happened."

THE LITTLE BLACK BAG THAT TICKED

SIR FREDRICK BRIDGE, for many years organist of Westminster Abbey has many interesting stories to tell in his book, *A Westminster Pilgrim*, among which is the following which occurred at the time of Queen Victoria's Jubilee. "In this year (1887) just before the Jubilee," he says, "a good deal of alarm was prevalent in consequence of the Fenian outrages, and the rather frequent discovery here and there of clockwork bombs, in black bags, etc. Long previous to the ceremony, the Abbey was closed to the public, anxious precautions being taken by officials to ensure the Royal safety. By special order, the choir platform was frequently examined, and the organ-loft, with every remote corner of the Abbey subjected to minute inspection. The day before the service, a rehearsal of the band was called, after which I remained in the organ-loft looking over some music for the next day. A young pupil standing near startled me by calling attention to a strange noise.

"Listen, Doctor" he said, 'don't you hear a strange ticking?'

"Ticking! Where?" Leaping from my seat, I listened intently, and sure enough I heard a faint, rhythmic 'tic-toc', proceeding apparently from a corner of the loft. Peering into the shadow, I saw, fateful sight!.....a little black bag!

"Instead of waiting to be blown to

pieces for my country, I left the organ loft—well, somewhat quickly—and hastened into the Cloisters, where I met an old man who had charge of the blowing of the organ.

"Groves," I said, 'go up into the organ-loft and bring down a little black bag that you will find in the corner.' 'Yes, sir,' he replied, and ambled off unsuspectingly. Then I waited. I do not know what I expected, or what I intended to do when it had been brought to me, but I breathed again when Groves reappeared safe and sound with the bag.

"On examination it was found to contain an alarm-clock ticking away very merrily. I discovered upon enquiry that one of the band had bought the clock on the way to the rehearsal, but how his bag had escaped detection and had run the gauntlet of the fifty policeman who were guarding the Abbey and looking out for ticking clocks in black bags, I never quite knew except that the bandsman mostly carried their instruments in groves, and so were not closely examined. Groves' destiny, after all, was to die in his bed, and when, a short time ago, I sent a wreath to his funeral, I thought of the episode of the bag, for to the day of his death he used to say, 'You very nearly got me blowed to pieces that time, Sir'"

MOUSSORGSKY'S SCORN OF CONVENTIONAL MUSICIANS

THOUGH Modeste Moussorgsky is now acknowledged as one of the most original and significant of Russian composers his work, outside of the opera, "Boris Godounov," is still little known to the generality of musicians. Nor is very much known about the man himself, though over forty years have elapsed since his death. He was something of a social outcast, both his genius and his personal character being erratic. Had it not been for Rimsky-Korsakoff, his friend and brother-in-law, his works might never have been truly recognized. He was much criticised during his lifetime on account of his original ideas, and occasionally answered his critics in letters to his friends. The chief criticism leveled against him was an account of his supposed lack of "technic"—his musical training had been irregular. In a recent issue of *The Musical Quarterly*, some of these letters are quoted by M. D. Calvocaressi, including the following one written to Stassof in June, 1872:

"Admitting that I shun technic, does it mean that I am no good at it? When I eat a good pie, do I want to behold how much butter, how many eggs, cabbages and fishes went to the making of it? The proof of it is in the eating...."

"Indeed, so long as the composer remains harnessed by conventions, the autocrats of symphonic working out will continue to reign, enforcing their talmud as the *alpha* and *omega* of art. Meanwhile wise people feel that their rules have nothing to do with live art. Let us have space; the world of music is boundless. I do not object to the symphony, but to the symphonists, to the incorrigible conservatives."

The whole secret of remaining young in spite of years, is to cherish enthusiasm in one's self, by poetry, by contemplation, by charity—that is, by the maintenance of harmony in the soul.

—Amiel.

THE TRUE MUSICAL ARTISTIC TEMPERAMENT

"THE capacity for rendering music in such a way as to convey musical feeling to others rests upon three conditions," says Carl E. Seashore, in *The Psychology of Musical Talent*. These three conditions are: "the possession of genuine musical feeling on the part of the performer, a serviceable organism on the side of musical action, and acquired technic. The first two of these are in a way a measure of the promise of power in the acquisition of technic.

"The power of artistic expression in music also lodges in large parts in various personal powers quite outside from music such as an equable temperament, healthy mindedness, personal charm in social intercourse, comeliness of body and physical health. Great achievements on the intellectual side tend to balance a man whereas great achievement within narrowly emotional performance tends to distort perspective; an emotion being relatively severe drain on the nervous energy, weakens the power of self-control and produces abnormal sensitiveness. Many successful artists have been notorious for the violation of these homely virtues. But we may well meditate on how much greater their charm would have been if they had not been sick-souled sufferers from aberrations. The principle remains that a musician who is well physically, morally, and mentally, who has a good disposition, and who is socially attractive, reasonable and well-balanced, has the advantage over the warped personality, and should represent our goal."

MARCH OF THE GOBLINS

A characteristic march, with a good swing. Grade 3½.

Allegro moderato

EDUARDO MARZO

The musical score for "March of the Goblins" is presented in a standard piano format. It begins with a treble and bass staff system. The tempo is marked "Allegro moderato". The key signature has one sharp (F#). The score includes a variety of musical notations such as slurs, ties, and fingerings. Dynamics like *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used throughout. A section labeled "TRIO" begins with a double bar line and the instruction "D.S.*". The score concludes with a final cadence marked "sf D.S. &".

**Prize Composition
Etude Contest****ORPHEUS AND HIS LYRE**

ERNEST R. KROEGER

A very fine example of sweeping broken chords. The broad and expressive melody must be brought out strongly. Grade 5.

Allegro*la melodia ben marcato*

The main body of the etude consists of five systems of piano music. Each system has a treble and bass staff. The music is characterized by sweeping broken chords and a broad, expressive melody. The key signature is B-flat major (two flats). The time signature is 4/4. The first system includes a forte (*f*) dynamic marking and a *Ped. simile* instruction. The second system continues the pattern. The third system includes a *Con anima* marking and a *Fine* marking. The fourth system includes a *dim.* (diminuendo) marking. The fifth system includes a *ff* (fortissimo) marking and a *dim.* marking. The piece concludes with a *D.C.* (Da Capo) instruction.

TRIO Con anima

The Trio section consists of two systems of piano music. The first system includes a piano (*p*) dynamic marking and a *mf* (mezzo-forte) marking. The second system includes a *Ped. simile* instruction. The key signature changes to D major (two sharps). The time signature remains 4/4. The Trio section is more rhythmic and melodic than the main body of the etude.

ACROSS THE TABLE

CHAS. WAKEFIELD CADMAN

A. G. B.

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BLUETTE-PASTORALE

Graceful themes, tastefully harmonized. By a favorite writer. Grade 2½.

W. A. LETTER

Andantino M.M. ♩ = 108

mf giocoso

Più lento

Più mosso

p

rit.

pp dolcissimo

rit.

molto rall.

Fine

Trio

p con gioia

mf marcato

Lento

rit. pp

D.C.

JOYOUS YOUTH

NOVEMBER 1923

Page 763

An excellent study piece for steadiness in light finger work. Grade 3.

FREDERICK WILLIAMS, Op. 108, No. 1.

Joyfully M.M. ♩ = 108

1 *poco rit.*

mf

Fine dolce

accel.

poco rit. *a tempo* *accel.*

poco rit. *f a tempo*

mf

f

D.C.

MOONLIGHT REVELS

EXTRAVAGANZA

CARL ANDRÉ

"If you will patiently dance in our round and see our moonlight revels, go with us;" Act II, Scene I, Midsummer Night's Dream.

In characteristic style, adapted for aesthetic dancing.

(Midnight approaches)

SECONDO

Largo M.M. ♩ = 50

The first section of the score is in 3/4 time, marked 'Largo M.M. ♩ = 50'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is slow and the mood is serene. The score includes fingerings and dynamics such as *mp* and *p*.

Andante (The Fairies gather)

Vivace M.M. ♩ = 116

(The Fairies dance)

The second section of the score is in 3/4 time, marked 'Andante (The Fairies gather)' and 'Vivace M.M. ♩ = 116'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is moderate and the mood is graceful. The score includes fingerings and dynamics such as *p*, *rit.*, and *f*.

TRIO Grave M.M. ♩ = 80

The third section of the score is in 3/4 time, marked 'TRIO Grave M.M. ♩ = 80'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is slow and the mood is somber. The score includes fingerings and dynamics such as *pp*, *p*, *f*, and *cresc.*.

* from here go back to % and play to ★; then play Trio.
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MOONLIGHT REVELS
EXTRAVAGANZA

NOVEMBER 1923

Page 765

(Midnight approaches)
Largo M. M. ♩ = 50

PRIMO

CARL ANDRÉ

8

p

8

p

rit.

p

Andante (The Fairies gather)

(The Fairies dance)
Vivace M. M. ♩ = 116

8

8

8

8

*D. S. **

8

pp

p

f

cresc.

ff

Trio

From here go back to S and play to ★, then play Trio

SECONDO

Allegro con spirito M.M. $\text{♩} = 100$

ff

mf (The Goblins dance)

Grave M.M. $\text{♩} = 80$

ff (Exit of the Goblins)

f

pp

Vivace M.M. $\text{♩} = 116$

p (The Fairies continue their dance)

1 2 Andante (The Village Clock chimes)

"The revels o'er they disappear, the hour of dawning day is near."

pp rall.

GAIETY POLKA

MARI PAL

By playing faster this well-balanced little teaching number may be turned into a *Galop*. Also published for Piano Solo.

Allegro M.M. $\text{♩} = 108$

SECONDO

mf

f

Fine

p

p cresc.

D. C.

(The Goblins dance)

Allegro con spirito M.M. $\text{♩} = 100$

First system of the musical score for 'The Goblins dance'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The lower staff begins with a bass clef and a key signature of one flat (Bb), also in 2/4 time, with similar rhythmic patterns and fingerings.

(Exit of the Goblins)
Grave M.M. $\text{♩} = 80$

Second system of the musical score. The upper staff continues with the same key signature and time signature, but the tempo is marked 'Grave' with a half note equal to 80 beats per minute. The music is slower and features more sustained notes. The lower staff also continues with the same key signature and time signature, with a 'ff' (fortissimo) dynamic marking.

Third system of the musical score. The upper staff features a 'f' (forte) dynamic marking, followed by a 'p' (piano) dynamic marking. The lower staff continues with the same key signature and time signature, with a 'pp' (pianissimo) dynamic marking.

Vivace M.M. $\text{♩} = 116$ (The Fairies continue their dance)

Fourth system of the musical score. The upper staff begins with a 'p' (piano) dynamic marking. The music is in a 2/4 time signature with a key signature of one flat. The lower staff continues with the same key signature and time signature.

Andante (The Village Clock chimes)

Fifth system of the musical score. The upper staff begins with a 'pp' (pianissimo) dynamic marking and a 'rall.' (rallentando) instruction. The music is in a 2/4 time signature with a key signature of one flat. The lower staff continues with the same key signature and time signature.

"The revels o'er they disappear, the hour of dawning day is near."

pp rall.

GAIETY POLKA

MARI PALDI

Allegro M.M. $\text{♩} = 108$

PRIMO

Full musical score for 'Gaiety Polka'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is marked 'Allegro' with a half note equal to 108 beats per minute. The lower staff begins with a bass clef and a key signature of one flat, also in 2/4 time. The score includes various dynamics such as 'mf' (mezzo-forte), 'f' (forte), 'p' (piano), and 'p cresc.' (piano crescendo). It also features a 'Fine' marking and a 'rit. D.C.' (ritardando Da Capo) instruction at the end.

LA BALLERINA

RICH. KRENTZLIN, Op. 2

A tasteful drawing-room piece by a popular modern writer. A good study in style and expression. Grade 4.

Allegretto M. M. ♩ = 126

f *rit.* *p* *atempo* *Fine*

p *sf* *dim.* *rit. D. S. **

TRIO *Tranquillo* *dolce* *rit.* *atempo* *accel.* *mp*

rit. *mf* *atempo* *8 Ped. simile* *Vivo* *f*

f

* From here go back to % and play to *Fine*, then play *Trio*.

MAVIS WALTZ

GLENN W. ASHLEY

Tempo di Valse M.M. 54

p

f

la melodia legato

mp

Fine

D.C.

FLOATING AND DRIFTING
BOATING SONG

L. RENK, Op. 3, No.

A useful teaching or recital piece, modern in harmony, with interesting technical features. Grade 3.

Tempo di Barcarola M.M. ♩ = 72

p *mf* *Ped. simile* *Last time to Coda* *sffz*

Più animato *ff* *p* *ff* *mf* *schierzando* *ff* *p* *ff*

Meno mosso *rit.* *p* *molto cresc.*

f *p* *f* *molto rit.* *pp* *Echo* *ppp very slowly* *D.C. al*

CODA *p* *ten.* *ten.* *ten.* *ten.*

SONGS—

The Best of the New

Below are listed all of our most recent songs which by acclaim and repeated fresh editions already enjoy a reputation for merit high beyond question and indisputably deserving.

These Songs—

—Instantly supply the good singer with a correct and eminently up-to-date repertoire.

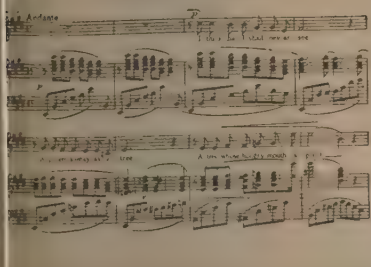
—Concisely inform the progressive teacher as to the most worth-while of the new songs through use of which good results are inevitable.

asset, Carolyn Wells	not	Leoni, F.	not
Take Joy Home, High, Low	.60	Tally-ho! High, Low	.60
ostelmann, Ida		MacFadyen, Alexander	
Sally Roses, High, Low	.60	Home, High, Low	.60
adman, Chas. W.		Mana-Zucca	
The Moon Behind the Cottonwood, High, Low	.60	The Big Brown Bear (A Humorous Song), High, Low	.60
arpenter, J. A.		Billy Buzz (A Humorous Song), High, Low	.60
Serenade, High, Low	.90	Ah, Love! Will You Remember? High, Low	.60
Slumber-Song, High, Low	.60	Moore, Mary Carr	
oryell, Marian		The Bird and the Squirrel (Humorous), High, Low	.60
Japanese Lullaby, High, Low	.60	Mortelmans, L.	
Nocturne, Pearl G.	.60	The Holy Thoughts I'm Thinking, Low	.50
Nocturne, High, Med., Low	.60	Nevin, Arthur	
The Two Magicians, High, Low	1.00	Sleep, Little Blossom (A Hush Song), High, Low	.60
obson, Tom		Olmstead, Clarence	
Cargoes, Medium, Low	.60	Deep in My Heart, High, Low	.60
dge, M. H. and J. W.		Star-light (Waltz-song), High, Low	.60
'Tis Springtime (A Joyous Song), High	.60	Powell, John	
oop, Edward H.		To a Butterfly, High, Low	.60
Contentment, Baritone, Bass	.60	Rasbach, Oscar	
rley, Roland		Trees, High, High-Med., Med., Low	.50
The Night Wind, High, Low	.60	Rogers, James H.	
The Road Song, Medium	.60	The Last Song, High, Med., Low	.60
istle, Henry S.		Scott, John Prindle	
Youth, High	.60	Holiday, High, Medium	1.00
anger, Percy		Speaks, Oley	
"The Sprig of Time," High, Low	.60	The Quiet Road, High, Low	.60
ey, Frank H.		The Lane to Ballybree, High, Low	.60
In Rose-time, High, Low	.60	Love of Yesteryear, High, Med., Low	.60
The Cut Direct (Humorous), Medium	.50	Star-Eyes, High, Med., Low	.60
ion, David W.		Strickland, Lily	
Mary Alone, Low	.75	Ma Lindy Lou, High, Low	.60
Run, Mary, Run, High, Low	.60	Honey Chile, High, Med., Low	.60
egman, Richard		Miss You So (A Southern Song), High	.60
Animal Crackers, High, Low	.60	Terry, Robert Huntington	
arte, Julian		The Answer, High, Low	.60
Madrigal Española (Spanish Madrigal), High, Low	.60	Tonnele, Reva Marie	
terter, Charles		Thrush in the Moonlight, High, Low	.60
To-day, High, Low	.60	Watts, Wintner	
rchinson, Hubbard		Joy, High, Low	.75
estasy, High	.60	Wings of Night, High, Low	.60
nes, Philip		Woodman, R. Huntington	
vening, High, Low	.60	All the World's in Love, High, Low	.60
den, Werner		In the Night, High, Low	.60
he Windflowers, High, Low	.60		

Especially Noteworthy

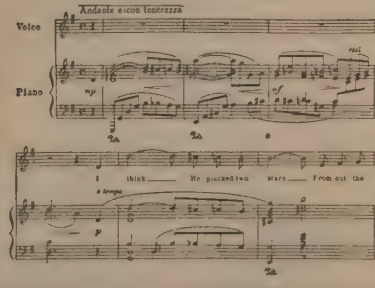
TREES

By Oscar Rasbach
Poem by Joyce Kilmer



STAR-EYES

By Oley Speaks
Words by Adele De Leeuw



All of the numbers listed are consistently sung by the greatest artists. A list of the artists singing any particular song will be sent gladly to any address upon request.

May Be Examined At Any Representative Music Store

SCHIRMER, INC., NEW YORK

Classic Greek-Pompeiiian Style adapted to a modern floor lamp



*I have you ever thought
what an "Antique"
was—Before it was
an Antique*

TAKE some fine old piece of furniture that, after having filled fifty, or a hundred, or two hundred years of practical usefulness, is worth many, many times its original cost. Or take an old vase, or an old pair of andirons, or an old fire screen. In each case the antiquity of the article would not add a penny to its value, had not the original designer put something of himself into it—something no one else could duplicate, something that is not only individual, but fine in itself.

Thousands, perhaps millions, of chairs were being made at the very time Chippendale was designing his. But chairs by Chippendale are now worth a hundred times what their first buyers paid for them, while the others—the factory designed, lot-numbered—were long ago consigned to the trash piles.

Chippendale was an artist. The chair factories of his day were—just factories.

And so today the Decorative Arts League is attempting, and already the attempt is successful, to revive the designing of household utilities and decorations by real artists—artists who work for the love of doing something fine instead of doing something popular—and profitable. We are encouraging the old custom of the artist identifying himself with his creations of household things; just as with his paintings or statues. We are encouraging the artists who work with us to sign their products, as they would a picture.

And we most emphatically believe that just as when Chippendale died and the end came to all new Chippendale productions then all the pieces already designed by him increased rapidly and steadily, down to our own day, in market value; or just as when a good painter dies his paintings double and treble in price—so when, in His time, the Master calls away any of the brilliant band of artists who are creating, under the patronage of the Decorative Arts League, the signed, easily identified articles we are helping to distribute, those articles will become things hunted for by collectors, with their value increasing accordingly. The Greek-Pompeiiian Floor Lamp, like all other articles of the Muller-Popoff Group is signed on the base with the cipher here shown.

A Modern Classic

IN this most useful and convenient, yet charmingly graceful floor lamp the always interesting Muller-Popoff group (John Muller, Andrew Popoff and Olga Popoff-Muller) have made a new mark in art for the home.

Even if it were never to be used for lighting purposes this lamp would be worth while in any room purely as a decorative feature.

The qualities needed in a useful and practical lamp have deftly been turned by the artists into parts of sculptured composition in a way that shows unmistakably to the discerning critic the hand of a master of design.

No mere picture can more than faintly indicate the beauty and charm of the lamp itself.

Modeled on the slender, palm-tree motif of the Greek-Pompeiiian style, its shaft slim, erect and firm, the lamp-arm and shade poised like a cluster of pendent foliage on a tropical tree almost as if bowing an invitation to rest comfortably underneath, this handsome lamp not only makes a spot of beauty in itself, but exerts a harmonizing influence on all the room.

But Above All, Useful

Like all true art, the beauty of the Greek-Pompeiiian Floor Lamp is not mere idle ornament but is the beauty of something real, something useful.

The graceful poise of the cross-arm and the restful droop of the shade are also the means of throwing the light upon the exact spot wanted—for the arm can be moved to any angle and the shade tilted independently of it. Placed alongside your reading chair the light will fall on your book without shining in your eyes, while if moved alongside the table and the arm adjusted to the right angle, the full light can be concentrated on your work.

Price—A Surprise

Like all art objects offered by the Decorative Arts League, the price of the Greek-Pompeiiian Floor Lamp—\$19.85—is the result of the League's simple, almost primitive, but completely wasteless method of operating.

If you are not already acquainted with that plan and its benefits, you are invited to make your satisfaction with this offer on the Greek-Pompeiiian Floor Lamp a test of the matter. You may simply sign and mail the coupon.

When the lamp is delivered pay the postman \$3.85 plus the postage. Then set up the lamp in your own room. Light it, use it, sit back and contemplate it. Invite any friends in whose taste you have confidence to come in and pass judgment. In five days, if your verdict is not favorable, pack the lamp back in the carton (an easy matter as the carton is specially designed) return it to us and all your money will be immediately refunded. Otherwise send us the balance of \$16, or, if you prefer, pay it in four monthly instalments of \$4 each.

That is the true test of the League's value to you. We are glad to abide by it because we know you cannot find a greater value for your money than in this beautiful lamp. Make the test today.

Height from base to tip of statuette about 5 feet. Base and cap cast in solid metal, finish rich statuary bronze. Upper shaft seamless brass. Parchment shade, brass bound. Outside decoration in three colors, top and bottom bands in deep red, and design in black, back graded in brown. Weight packed about 22 pounds.



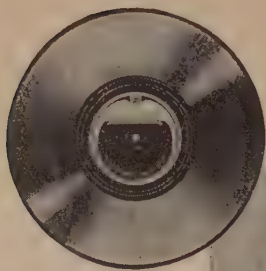
DECORATIVE ARTS LEAGUE, Gallery at 505 Fifth Ave., New York, N. Y.

You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

Please send me the Greek-Pompeiiian Floor Lamp and I will pay the carrier \$3.85 (deposit) when delivered, plus the transportation charges. If not satisfactory I can return the lamp within five days of receipt and you are to refund my deposit in full. If I do not return it in that time I agree to purchase it at the special introductory price of \$19.85 and will send \$4 monthly from date for four months; the lamp remaining your property until fully paid for.

Signed.....
Address.....
City..... State..... (ET)

Turning to



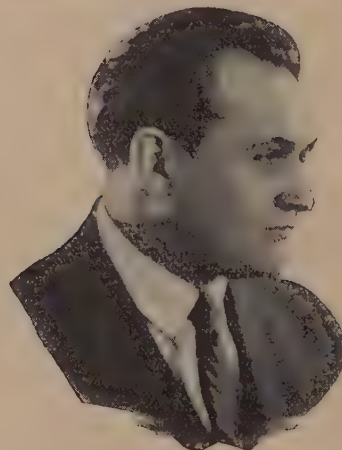
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Elly Ney



Claire Dux



Mario Chamlee



Josef Hofmann



Max Rosen

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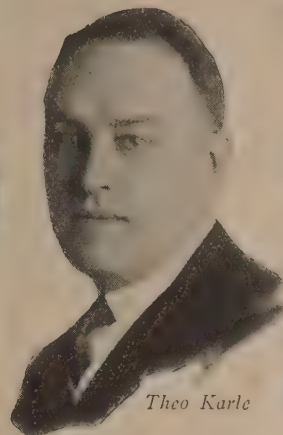
And changing world's conceptions
of musical prestige



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Giuseppe Danise



Theo Karle



Giacomo Lauri-Volpi



Bronislav Huberman



Marie Tiffany



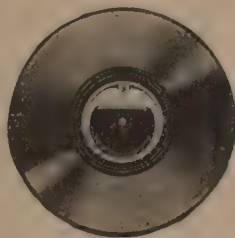
Sybil Owen



Maria Ivogun



Florence Easton



Only through Brunswick can these Greatest
Artists of The New Hall of Fame
be brought into your home

You wish to hear the incomparable art of Josef Hofmann; the genius of Huberman; the inspiring interpretations of Chamlee, Easton, Dux, Strauss, Bohnen, Lauri-Volpi—these and other great artists of the present day to whom the world of musical art is paying homage?

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Standards have changed. Artistic preference, as expressed by internationally acclaimed stars of the New Hall of Fame, is notably and significantly Brunswick.

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By means of advanced methods of recording and of reproduction, Brunswick succeeded in bringing phonographic music into the realms of higher musical expression.

The Brunswick Method of Recording has attained a record superlatively clear. And according to many highest authorities, both in Europe and America, ten years ahead of its time. As unerringly faithful in portraying

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The Brunswick Method of Reproduction—embodying the internationally accepted *Ulfona* and the Oval Tone Amplifier of moulded wood—brings out tonal beauties in amazing contrast to phonographic music as probably you now know it.

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With the unqualified endorsement of great artists of *this* generation, as best fitted to perpetuate their triumphs to posterity, Brunswick reflects the musical tendency of the day—the instrument of today's authoritative approval.

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Manufacturers—Established 1845

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these artists of The
New Hall of Fame are on
Double-Faced
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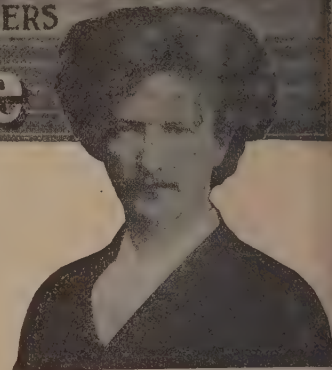
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Tempo di Mazurka M.M. ♩=100

RIO a tempo

pp *p* *cresc.* *f* *dim.* *e*

Con abbandono *poco - rall.* *ff* *rall.* *Fine of Trio (D.C.)* *f* *pp dolce*

*DC. Trio **

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Tempo di Marcia M.M. $\text{♩} = 126$

M.L.PRESTO

This page contains musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in several systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a forte (*f*) dynamic and includes various fingerings and articulations. A section marked 'basso marcato' (marked bass) is indicated by the instruction *f* basso marcato. The piece concludes with a 'Trio' section, marked *mf*, and ends with a 'Fine' marking. The notation includes many slurs, ties, and dynamic markings such as *f*, *mf*, and *sfz*.

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Melody and rapid accompaniment in the same hand. A good practice piece. Grade 3½.

JUL. HERM. MATTHEY

Moderato M.M. ♩ = 126

p

f

Fine

p

*D.C.**

Trio

p

D.C.

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Tempo di Menuetto

VIOLIN

PIANO

4 3 1 dolce 1 2 agitato poco

Slightly faster

sf Fine p mf

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Allegro

VIOLIN

PIANO

Tuning up *R* *L* *R* *L* Fiddle and Banjo

pizz. arco

Fine

D.C.

III Sw. (Full, without 16') closed
II Gt. (Diaps. 8' & Flutes 4') III
I Ch. (Full without Reeds) III
Ped. (16' & 8') III

THE ANVIL CHORUS

from "Il Trovatore"

G. VERDI

Transcribed for the Organ by
EDWIN H. LEMARE

Allegro M.M. ♩ = 112

Manual

Pedal

III *mf*

ff

tr *ff* *tr*

III *f* *sf* *ff* *molto cresc.* (Increase to Full Sw. Gt & Ped.)

ff marcato *fff marcato*

fff

1 *f* 2 *fff* (Full Organ)

(Reduce Gt. Sw. & Ped. registration)

(Gt. to Ped. in)

Sw. (Oboe 8'; V. H. Flutes 8' & Trem.)
Gt. (Harp & soft Bourdon 16') *uncoupled
Ch. (Clar. 8' & Har. Flute 4')
Ped. (soft 16' & 8') uncoupled

O STAR OF EVE
from "TANNHAEUSER"
R. WAGNER

Transcribed for the Organ by
EDWIN H. LEMARE

Moderato M.M. ♩=112

MANUAL

PEDAL

pp *mf* *mp* *p* *pp*

(Dulciana only)

(Change Ch. to Gamba & Dulciana)

(Soft 32')

If no Harp, a combination of soft Lieblichs or Bourdons 16' & 8' with soft Gamba or strings 8' will be found effective.)
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IN CANTERBURY SQUARE

REGINALD VIVIAN DAROW

JOHN PRINDLE SCOT

Not too fast

mp

The moon shines bright In the Square tonight, Old mem'ries fill my

*mp**con Ped.**cresc.*

heart,

Of days gone by

When you

and I Vowed

we would nev - er

part.

Then will you stroll once more In

cresc.

Can-ter-bur-y Square, In the moon-light with me? While calm and still Sleep val-ley, town and hill. As in days that used to

be;

And we will rest

once more

In the qui-et shad-ows there,

By the old ma - ple tree;

Then will you

stroll once more In

Can-ter-bur-y Square,

In the moonlight with me?

*Fine**Fine**a tempo**cresc.**frit.*

get the years, With their hopes and fears, Since we two first met there; Re-mem-ber now, Our earl-y vow, We plighted in this Square.

*mp**cresc.**frit.*

Words from
the Psalms

THE SOUL'S LONGING

DANIEL PROTHEROE

Moderato con espressione

Like as a hart de-sir-eth the wa-ter-brooks;

Like as a hart de-sir-eth the wa-ter-brooks, So long-eth my soul af-ter Thee, O God, So

long-eth my soul af-ter Thee, O God My

soul thirsteth for God, for the liv-ing God, When shall I come and ap-pear, ap-

pear be-fore God, When shall I come and ap-pear be-fore God,

*largamente**a tempo*

— When shall I come and ap - pear be - fore — God? Like as a hart de - sir-eth the wa-ter - brooks,

Like as a hart de - sir-eth the wa-ter - brooks, So long - eth my soul af - ter Thee, O God, —

long - eth my soul af - ter Thee, O God, af - ter Thee, O God. —

cresc. *a tempo* *f* *cresc.* *ad lib.* *colla voce* *pp*

Text from
"The Album of a Heart"

OPEN YO' EYES

R. NATHANIEL DET

Andante poco espressivo

When I was a pick - a - nin - ny Man - y years a - go I 'mem - bers how my quam - my used ter
Hap - py days for pick - a - nin - ny Soon dey pass a - way; Mam - my's gone, She wid de saints, in

call me, — Up the creak - in' stairs she come 'Bout time for first cock - crow, And
glo - ry, — Mem - 'ry makes de tears come ris - in', Oft at break o' day, I

con Ped. *cresc.* *ten.* *rit.* *a tempo subito* *poco rit.* *a tempo subito* *con espress.*

turn - in' back de kiv - ver she would say: _____
hears a dear, sweet voice which seems ter say: _____

ten. *molto rit.* "O - pen yo' eyes, Pick - a - nin - ny,

O - pen yo' eyes, Pick - a - nin - ny O - pen yo' eyes, O - pen yo' eyes, Pick - a - nin - ny, de day - light's come, Pick - a -

nin - ny de - day - light's come. O - pen yo' eyes, O - pen yo' eyes, O - pen yo'

a tempo *a tempo capriccioso* *rit.* 1
eyes, yo' eyes, Pick - a - nin - ny, de day - light's come, Pick - a - nin - ny, de day - light's come!"

dim. *cresc.* *rit.* *a tempo* *f* 2
come!" *a tempo*

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various performance markings such as *ten.*, *molto rit.*, *cresc.*, *a tempo*, *a tempo capriccioso*, *rit.*, *dim.*, and *f*. The lyrics are written below the vocal line, with some words in parentheses indicating optional or alternative phrasing. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure of the piece is a short, expressive study for voice and piano.

WHEN MAMA SINGS

*Words and Music by
Mrs. H.H.A. BEACH, Op. 99, N

Moderato semplicemente

pp

Ma - ma sings in church to-night, She told me not to cry, For
Ma - ma's sing - ing all the day, I love her pret - ty tune A

sempre legato

cresc.

God would take good care of me, And she'd come by and by. I'm glad to know that God is here, His
bout the An - gels in the sky, 'Way up be - yond the moon. She says I must be ve - ry good And

cresc.

pp poco

lit - tle an - gels too, 'Cause I'm a ve - ry lit - tle boy, And don't know what to do.
brave just like a - man, And then some-time I'll live up there, As on - ly an - gels can.

pp poco rit.

a tempo

pp

It's grow - ing late, and dark and cold, I wish she would - n't stay! I'r

ppp a tempo

rit. molto

a tempo e cresc.

get - ting more and more a - fraid, And God seems far a - way. But hark! I hear her voice a - gain! She

rit. molto

cresc.

rit. pp poco a poco più lento

ppp

com - ing, com - ing near! Good - bye, dear God, now you can go, - My dar - ling ma - ma's here.

poco a poco più lento

rit. pp

legato

ppp

The Etude Letter Box

The ETUDE welcomes short "snappy" letters dealing with musical life, likely to be of special interest to the great body of ETUDE readers.

Another Stage Fright Letter

TO THE ETUDE:

I was much interested in reading the opinions recently given in THE ETUDE upon the subject of Stage Fright. An experience of my own might be interesting to ETUDE readers.

Most of stage fright is imagined fear. Many years ago I received my first position as organist in a large church in the west. I was naturally "nervous." One morning I saw a large, finely dressed man come in accompanied by a charming looking woman. He distinguished appearing gentleman fixed his eyes upon me and upon the organ during the entire service. I was convinced that he was a critic and had come for the purpose of writing a report upon the service. With every note I grew more and more nervous. At the end, upon inquiry, one of the church members said to me, "Don't you know who that is? That is Mr. J. of the wealthy J. family. He has lost his mind and is never permitted to go about without a nurse." Then and there I resolved that stage fright was largely unnecessary, as it is based upon the performer's idea of the critical attitude of the audience, which is often more inclined to be appreciative than critical.

I. G. A., Colorado.

School Credits

TO THE ETUDE:

In the matter of school credits may I add my word of appreciation to recent articles in THE ETUDE, because we are nearing the goal of recognition of the importance of the study of music as a real mental attainment.

But, as teachers, we have a great responsibility placed upon us, when our pupils, especially of high-school age, receive a credit for a major subject for music done out of school.

No school board will tolerate an indifferent and dilatory method either of teaching or work on the part of the pupil, and give a credit for that work. But it should be a boon to the teacher who frequently has to hear, "I could not prepare my work this week because I had so many lessons to study."

It should work for the benefit of both teacher and pupil, but both must have in mind one vitally important fact which is, preparation.

Perhaps in the near future we will see a widespread interest in the true knowledge of music that the teacher will no longer have to listen to the oft repeated saying, "We want Mary and Johnnie to have just enough music to play for their own amusement," which, translated into the teachers' language, means that Mary and Johnnie wish to learn as little as they can get away with, and that little is to read notes and understand time values, leaving out all the finer things for which music stands.

Very truly yours,

ETHEL V. MOYER,
Philadelphia.

Sings Better With Artificial Teeth

TO THE ETUDE:

A recent issue of your magazine contained an article by L. G. F., entitled "Artificial Teeth and the Vocalist." After reading it I am led to send a brief account of my own experience. For years I suffered with all the aches one with poor teeth is heir to, thinking that my singing days would be a thing of the past with the removal of my teeth. All my upper teeth were extracted in October, 1922, leaving me with but 10 teeth in the lower jaw. Fully determined to make as much as possible of my few remaining months of being able to sing, I sang almost all of the time—of course, not in public—and after a few weeks I found I not only could take my tunes as well as before but also that I had gained a quality to which I had always aspired but never could attain. All very well, but how about when it came time to put a plate in my mouth? This is the best part and the reason I am writing. At first I flattered on notes above D; but gradually this disappeared. Articulation also seems perfect. From criticism and praise of those whom I think fitted to judge, and from my own inner censor, I think I can say that with the plate I can sing better than I could with my own teeth—with a purer tone and good articulation. This may be of interest to some one; and then on the other hand it has meant so much to me to be able still to use this wonderful gift of song that I feel I must give my experience.

G. B. M.
New Hampshire.

Squirrel Couldn't Stand Jazz

TO THE ETUDE:

You truly are the friend of all lovers of good music. In the November issue, Nineteen-twenty-one, I note a short story of "When the Penguins Couldn't Stand Jazz," and I want to tell you the story of a pet flying squirrel which we had a year ago.

My daughter who was attending Rollins College found a tiny young flying squirrel near the conservatory of music one wet morning. She rescued it and kept it in her room, feeding it milk for a few days, until I paid her a visit and brought the little pet home with me. It soon became a perfect joy with its sprightliness and cunning ways, leaping from one to another of the family, never still a minute during the evening, until we placed an operatic record on the talking machine. Then to our surprise, the squirrel sat as still as a statue, listening to the music with every appearance of pleasure. To try out its taste in music, a "jazz" record was substituted for the operatic one, and presto! The squirrel acted like a crazy thing, running away and leaping from chairs to curtains and back again, as though trying to get away from the horrible sounds!

We tried this repeatedly and always with the same effects.

I wish to add that THE ETUDE is a constant source of inspiration and entertainment to us.

MRS. F. EDWARDS OHLINGER,
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IDEALISM is a mark of high attainment. We are besought to cultivate ideals. We are told that our achievements will be greater in proportion to the ideals which animate us. Some carry their enthusiasm for idealism so far as to intimate that if we possess perfect ideals little else will be needed for our proper development. This line of thought has made its appearance in the vocal world. In the search for right methods of training the voice and banishing the awe inspiring sounds which all too frequently pass for singing, this doctrine of the efficacy of perfect ideals has come quite prominently to the fore. Some of its adherents go so far as to say that if the student be possessed of a perfect tonal ideal, he can teach himself. The physical aspect of voice training is relegated to the limbo of exploded theory. The value of physical sensation, as a guide to the establishment of right conditions in tone production is depreciated, if not entirely condemned. The student's recognition of sensation is pronounced as too uncertain to be reliable and dependence upon it is liable to lead the would-be singer astray. Advocates of the idealistic method would banish thought concerning the physical acts involved in singing and concentrate the mind on the perfect tonal ideal.

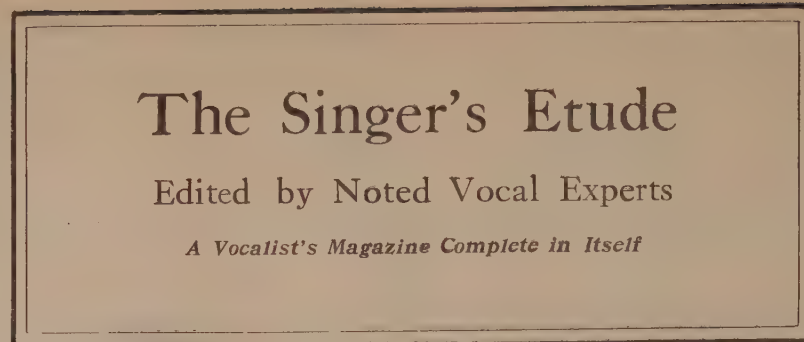
Properly Emitted Tone

What is the truth in the matter? Truth is sometimes hard to determine. Particularly is this so when, in striving to find it in arguments advanced to sustain a certain position, one perceives a modicum of reasonableness in statements made on both sides of the matter at issue. The apparent truth in these conflicting statements puzzles and makes their reconciliation a troublesome matter. Thus, the undoubted truth of the statement that a perfect tonal ideal is an essential to good tone production impresses the investigator. If he has had any extended experience, he has already become assured that unless the student can be imbued with such a tonal ideal he will never produce a beautiful, properly emitted tone.

Perfect Tonal Ideals

The searcher after truth will at once admit that perfect tonal ideals (concepts) are the foundation on which beautiful singing rests. But he will recall that in his work with students somehow there intervenes a wide gap between the ideal and its practical manifestation. Somehow that student does not seem to be able to pass the ideal from his consciousness through the physical obstruction of his body to the ear of the listener. Then, too, he remembers, as he thinks the situation over, that these ideals are as uncertain as the recognition of sensation. It takes considerable time, and training, to establish perfect tonal ideals. There must be much hearing of good tone, much clearing away of misconceptions that years of bad singing and hearing of poor tone have ingrained in the student. And while this perfect ideal is being developed what shall be done?

As this investigator thinks the thing through still further, there grows upon him the consciousness that physical sensation has a way of impressing itself on the student, whether he will or not. A stiff, inelastic body, jaw, throat and tongue muscles that have, for years, been wrongly used have a most inconvenient way of obtruding themselves upon the consciousness of the aspirant after vocal honors and sadly interfere with the putting into singing existence that perfect tonal ideal. Think as he will, the perfect correlation of the various parts which participate in the production of the tone does not result from the concentrated thinking of the tonal ideal. Here is truth on the other side of the question. And the conflict be-



The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

A Note from a Voice Teacher's Thought-Book

By Arthur L. Manchester

tween them is perplexing. What is to be done? Evidently some more thinking and investigating must be carried on. The truths, self-evident in the two horns of this vocal dilemma, are truths and must be accepted as such. Neither can be discarded nor glossed over. What is the answer?

Perhaps a little study on the sensation side of the argument may help to arrive at a conclusion. What is meant by sensation? By perception of sensation? What sensations are to be perceived? How are these perceptions to be applied? Here is a battery of questions for the answering of which a good deal of space could be used. That available here permits only the suggestion of points that may stimulate further investigations by the reader.

Sensations

As has been intimated, the student is conscious of sensations of rigidity, lack of response and of control and of effort entirely out of proportion to the results achieved. He realizes that these are wrong, interfering with the manifestation of the tonal ideal he already possesses. That they must be corrected is self-evident; how shall it be done? If he studies them somewhat in detail and analyzes them, he will discover a clue to the solving of the difficulty. Such study will show him that the muscles which control the breath act are stiff, work wrongly and are more or less unresponsive to his will. Instead of delivering breath to the vocal cords evenly and in the quantity desired, they either hold it back or push it too hard. If he will watch the sensations experienced in this wrong breathing and refresh his mind as to how breath should be used in singing, he will find that the sensations accompanying both wrong and right breath action are definite and easily recognized. If, then, he will carry his ideal-forming doctrine into effect here, he will establish a physical-breath-sensation ideal which his mind will grasp and use as a model for correct breathing and which will become automatic.

This breath ideal will then govern the act of breathing just as he desires his tonal ideal to govern actual tone production. Carrying this mode of procedure further, if, as his breath ideal more perfectly regulates the motive power of tone production, he studies the sensations in throat and mouth, he will discover that sensations of throat squeezing, tongue stiffness and down-pressing at the back and rigidity of jaw are disappearing. He will become aware that sensations of ease and freedom are growing more and more perceptible and that tone flows out with greater ease and a decidedly nearer approximation to that tonal ideal. Later, when his physical-ease ideals become still more pronounced, he will be delighted to find that the use of the speech organs in pronouncing words while giving expression to that tonal ideal do not obtrude the bothersome interference that once was felt. Further, he will sooner or later become aware of a sensation of perfect correlation in singing of all the parts involved. He will find that he can direct tone waves to the front of the mouth, and, whether he makes the scientific mistake of saying he directs his breath instead of the tone waves, he will be sure of the substance at any rate. Incidentally it may be said that accuracy of statement is praiseworthy and the teacher should cultivate it, but it is the substance we are after.

Helpful Concepts

Think it over. Is not this a use of the idealistic doctrine extended to physical sensations which are just as much in evidence and just as essential to good singing as tonal ideals? Does it not reconcile the seemingly conflicting truths? Does it not give something definite to put before the student's mind, to be absorbed and applied mentally? Why should ideals be confined to tones? Why cannot we idealize the sensations of tone production and by judicious instruction establish them in the student's mind to work with the tonal ideals and greatly help in the eventual manifestation of those tonal concepts? It seems sensible.

A Frog Opera

ABOUT the middle of the fifth century B. C., Aristophanes, of contemporary poetic fame, wrote an opera, not so far from suggesting certain scenes on the modern stage, and known by the not unmusical name, *The Frogs*. This came about through the incident of a chorus of *Frogs* that appears in scene two of the first act.

The music of this opera must have been of good quality as it won the first prize on its first performance in Athens. These pert frogs mock at Dionysus as he strives to row Charon's heavy boat. They pop up from the water as they sing:

Co-ax, co-ax, co-ax,

Brek, ek, ek, ex co-ax.

Our song we can double
Without the least trouble;

Brek, ek, ek, ex co-ax.

By persistent and strenuous efforts Dionysus finally "shouts them down." A small knowledge of the frog's vocal ability would lead one to suspect that either Dionysus had a very powerful voice or that they must have been a weakly family of frogs. Frogs have been known to drown a peal of bells; and yet there is scarcely a more sweetly melodious sound in nature than the song of the little green-backed, yellow-throated tree-frog of America.

Carmen Vocis

My Soul is in my Breath; and with
Breath will I lift up my Voice
Speech and Song.

For my Breath shall be turned into Sorrow
and I will pour forth my Voice, even
from the depths of my lungs.

And the Sound shall be made true and
steadfast; by the security of my Breath
and the watchfulness of my sense to
heareth from within.

My neck shall be as a temple around
Sound; and its spaces shall expand
adorn every cadence with fullness
tone.

The inner portal shall be open wide;
in my throat there shall be no manner
of contraction.

About the outer gate my lips and jaw and
tongue shall play with all the supple
freedom of a graceful dance, and bring
to life the beauties of my native speech.

Thus will I sing with my Breath as with
my Soul, and speak with my mind in
simple language of my life.

For I am in my Breath and in my Voice
and all my countrymen will hear me
and understand.—Dr. W. A. Aikman

Dedicated to the Society of English
Singers. From "The Musical Times"
London, July 1, 1916.

Battistini's "Three Points"

At sixty-five, Mattia Battistini is still a
favorite baritone of European opera houses
and said, by some of the critics, to be singing
more enjoyably than twenty-five years
ago.

In a late issue of the *London Musical News and Herald*, he says:

"The secret of singing well and preserving one's voice consists of three points.

(1) Do not begin a serious career before the training is completed.

(2) Continue the training in breathing and voice production all through life. What will do at thirty will not do at sixty.

(3) Live for your voice first, for your art second, for yourself last. This means strict and continuous avoidance of all excesses, and at constant sacrifice of every modest pleasure, to one's voice.

"There are plenty of good voices to-day but many are ruined by bad teaching, a most of those who have the good fortune of finding a good teacher are not willing to work hard enough and long enough before beginning their career in earnest."

Don't Try to Sing a Big Tone

By Karleton Hackett

THE temptation of the young singer is to go after more power than is natural to his voice. Voices vary in size, just as the people who possess them. At times you will find a large man with a small voice, or a small man with a large voice. Well, if nature made you that way, learn to adjust yourself to the facts and don't fight them. Fighting nature will bring you nothing save trouble and disappointment. There is work for any good singer to do but there is mighty little for a poor singer no matter how much noise he may make. Find out what kind of a voice nature has fitted to place in your throat and learn to use it according to her laws; then you may amount to something even if you can't blow the roof off with one mighty blast of tone.

There are one million, three hundred and forty-nine thousand sopranos in the world and one million, three hundred and forty-eight thousand, nine hundred and ninety-nine of them think they can sing *Un Bel*

More About Voice Placing

By D. A. Clippinger

A YOUNG lady once came to the studio and asked me to hear her voice. Paradoxical as it may seem, she was totally discouraged yet hopeful. She had been studying for four years and had not yet succeeded in making people like her voice. She admitted modestly that she was an excellent musician. She could sing and play her own accompaniments, and asked the privilege of demonstrating it then and there. I soon learned that a few minutes singing tired her. She told me that at the end of a lesson her voice was husky. I soon learned that her teacher was continually trying to make her tone bigger, and that she had reached a stage where a big tone was the only one she could sing.

Badly Placed

I heard her sing and found what I knew should find; namely, an uneven scale, a harsh, metallic quality, a distinct nasal quality in one part of her voice, a rigid throat, enough resistance in the vocal instrument for a considerable number of singers, her middle voice forced up to G above the staff. But notwithstanding all of this she made the astounding interrogation, "But my voice is placed, is it not?" "Yes," said I, "and badly at that." Now this is not an unusual experience to a singing teacher. Too often some one tries to convince us that his voice is placed, when there is not good tone in his compass. This indicates that there is something in voice teaching that should be eliminated.

How do students get such erroneous ideas? It is the result of the senseless notion that is inflicted upon vocal students under the label "Voice Placing." This term has gained a certain respectability through the ages; and it has been made to do service to the limit. But many have put upon it a wrong construction. The term is harmless if one is big enough to see what it really means; but the inexperienced with a limited grasp of the subject give it a meaning quite their own. They argue that to place the voice means to put it somewhere, to direct it to a certain place, and the only way to tell whether it has gone to the proper place is by the way it feels.

The Orator and the Elocutionist of Music

By W. Francis Gates

THE difference between a musician and performer, instrumental or vocal, is about the same that exists between an orator and an elocutionist.

The elocutionist is an expert and expressive mouthpiece for the ideas of some one else. The orator originates his ideas, clothes them in expressive language and presents them with skillful diction and enunciation.

In music, the performer may have no ideas; he may know nothing of musical grammar or rhetoric, i. e., of harmony and composition. He is but an instrument, giving voice to the ideas of others. But, as with the elocutionist, he is an instrument of volition; he may present the ideas to be full, or he may, by false, weak, or inaccurate expression, ruin the thought which he is supposed to present in completeness of sense and sentiment.

There are few musical orators; most

Now a tone is something to hear. This is not debatable. That all tones do not sound equally well is beyond argument. Is it not a rather queer application of logic to insist that the way to tell whether a tone is good or bad is through the sense of feeling rather than that of hearing. One might as well argue that the way to determine the smell of a flower is to taste it.

The head seems to be the favorite point of attack for this kind of voice placing, and the student is continually urged to "put the tone in the head," "place the tone in the head," "direct the tone into the head," "bring the tone forward," and various other directions of a similar nature.

Now the real meaning of "putting the tone in the head" is that the air in the nasal cavities is made to vibrate. The cavities of the head constitute a part of the vocal resonators, and in the upper part of the vocal compass this resonator is called into use; but one who is attempting to drive the tone up into the head cavities is going about it in the worst possible way and is making his work immeasurably more difficult than is necessary.

Sensations

The attempt to put the tone anywhere by direct effort invariably sets up a resistance that makes the voice difficult to produce and prevents it from doing just what the teacher would have it do. Even though he does succeed in getting a certain sensation in the head cavities, it is sure to be accompanied by a quality that is not good.

Placing the voice means learning how to produce pure, sympathetic, resonant tone throughout the compass with perfect ease. It is learning how to let yourself not make yourself sing. The only right way to put the tone in the head is to let it go there. When the voice is sufficiently free and the tone concept is formed so that both teacher and pupil are listening for the pure singing tone, there will be no further trouble about voice placing for the voice will place itself. What boots it to be told that your voice is placed if your quality is still unmusical?

musicians are elocutionists, and their greatest aim should be faithfulness to the intent of the composer. The artist makes or breaks the composer, to the public ear. Not even the sweetness of a Mozart or a Schubert could stand continual misrepresentation, distortion, maltreatment.

To be a musical orator, one must be both composer and performer. It is given to but few mortals to have anything worth saying in music, and to still less to have the technic which furnishes an adequate outlet for the composer's ideas.

Notable in the list of those who were great in this combination of gifts were Bach, Mozart, Mendelssohn, Brahms and Liszt. Considering the use of the baton as a means of expression through the orchestra as an instrument, the list might be considerably enlarged, with the names of Haydn, Schumann, Wagner, Tchaikowsky and Strauss coming immediately to mind, and with Wagner as the leading example.

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AN ETUDE reader, Mrs. John Moodie, of Watertown, S. D., tells us in a very interesting letter how the volunteer choir of their church, which is located in a semi-rural district, has been formed into a live body. The church possesses a fine organ and has an organist of ability. The choir numbers thirty. In order to bring about greater interest as well as to encourage prompt attendance, the choir was organized into a group with a constitution and by-laws. This, we are told, has resulted in a much finer choir spirit.

CONSTITUTION AND BY-LAWS OF THE METHODIST CHURCH CHORUS CHOIR.

ARTICLE I.

The name of this organization shall be the Methodist Church Choir of Watertown, S. D.; and its purpose shall be for the development of music, its interpretation and delivery to be always in a manner uplifting in the sight of God.

ARTICLE II.

1. The election of officers shall take place annually, at the first regular meeting of the month of September.
2. The officers shall consist of a President, Vice-President, Secretary, Treasurer and Librarian. To be an officer necessitates being a member of the choir in good standing.
3. The officers of the choir shall constitute the executive committee.

ARTICLE III.

The annual dues shall be One Dollar (\$1.00) per member, paid in advance. Any member whose dues shall be in default after January 1st of each year shall be dropped from the choir.

ARTICLE IV.

1. There shall be a committee of two appointed by the Chairman each month to act as social committee, whose duty it shall be to furnish some form of entertainment at each monthly meeting.
2. There shall be a committee appointed by the Choir each month to act as refreshment committee, such committee to be composed of three members, whose duty it will be to prepare and serve refreshments at each monthly meeting.
3. The committee shall be authorized to draw a sum not to exceed Two Dollars

The People's Music

By William H. Leach

THE installation of a new organ in the Walden Presbyterian Church, Buffalo, N. Y., led to the decision to use its drawing power to the utmost. Organist and minister got together and decided that the organ would be featured at the evening service, which up to this time, had been poorly supported.

A fifteen-minute organ prelude to each evening service was advertised. These preludes were made very broad in their character, including a certain amount of classical and ecclesiastical music with a sprinkling of the semi-popular melodies. The organ preludes drew people from the beginning; and in a few weeks the evening attendance equaled that of the morning services.

Before the summer vacation it was announced that the prelude would be extended to half-hour programs for the final evening services and that members of the congregation could request the organist to repeat selections played during the months past. As far as time permitted these requests would form the basis of the last program.

The following numbers were the choice of the congregation: *Sortie*, Dunham; *Twilight*, Friml; *Arrangement of Hawaiian Airs*, Stewart; *Narcissus*, Nevin; *The Rosary*, Nevin; *Humoresque*, Dvorak; *The Lost Chord*, Sullivan; *A Perfect Day*, Bond.

These numbers and the large congregation which came as the result of the announcement of the program are a pretty good indication as to the music which appeals to the typical American congregation. Those responsible for the preludes drew some conclusions from them.

Organizing the Church Choir

(\$2.00) from the Treasurer to provide refreshments.

ARTICLE V.

1. The regular rehearsals shall be held on Friday evening of each week, beginning promptly at 7.30 o'clock unless otherwise previously announced.

2. Each member of the Choir shall be gowned and ready to enter the choir loft at least five (5) minutes before the beginning of each service.

ARTICLE VI.

The attendance at rehearsals and Sunday services shall be regular. Three (3) absences without excuse from the Membership Committee, during one month, shall be sufficient cause for the forfeiture of membership.

ARTICLE VII.

1. A Membership Committee shall be composed of five (5), as follows: three (3) members of the Choir, the director and one member of the Music Committee, whose duty it shall be to examine all applicants as to their fitness to serve in the choir. Membership Committee to be appointed by the President.

2. Any member of the Choir may suggest the name of an applicant, and after the approval of the above-named committee, they shall be elected as members of the Choir.

ARTICLE VIII.

Any and all suggestions or complaints pertaining to the choir work in general shall be made to the director in private, or at any other time than Choir rehearsals.

ARTICLE IX.

A quorum shall consist of nine members in good standing.

ARTICLE X.

The regular business meeting of the Choir shall be held the first Friday of each month.

ARTICLE XI.

The Pastor and wife and Music Committee of the church shall be honorary members of the Choir.

ARTICLE XII.

The honorary members may serve on committees as the Choir shall determine.

ARTICLE XIII.

This Constitution may be amended by a two-third (2/3) vote of the Choir at any regular meeting or special meeting called for that purpose.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Le Roi d'Ys

SUPPOSE you had struggled along for fifty-five years meeting with half-way success and then suddenly found yourself ringing into international fame overnight. This was the experience of Edouard (Victor-Antoine) Lalo, on May 7, 1888, when his charming opera, *Le Roi d'Ys*, was first produced at the Opéra-Comique in Paris.

In his own country Lalo was, of course, known long before the premiere of his masterpiece. He was born at Lille, January 22, 1823, and died in Paris, April 22, 1892. He was first a pupil of the branch of the Paris Conservatoire at Lille. He entered the Paris Conservatoire in 1839. His instruments were the violin and the viola, on both of which he became a noted performer. He won the second *Prix de Rome*, but it did not succeed in securing the first prize. His first opera, *Fiesque*, written in 1867, failed to win the prizes at the concours established by the *Théâtre Lyrique*. His opera was never produced and the score was mysteriously lost. However, Lalo remembered parts of it and employed them in later works. He attempted to write a second opera, *Savonarola*, but was abandoned away because of his interest in writing orchestral music. His *Violin Concerto*, his *Fantaisie Norwegienne* and his

Symphonie Espagnole (his ancestry was Spanish) attracted great attention in France. The office of Chevalier of the Legion of Honor came to him in 1880.

Work upon *Le Roi d'Ys* commenced in 1875, but it was not completed and produced for thirteen years. Since then it has been heard many times in the leading operatic centres. The simple plot, dealing with the jealousy of one Breton Maid for her sister, her revenge by opening the sluices and threatening the town with extinction, her sacrifice to the waters, is an unusual one for opera. The scene laid in Brittany, in the middle ages, affords a very picturesque setting.

Le Roi d'Ys was such a success that Lalo was awarded the Academy prize of 3,000 francs and given the distinction of Officer of the Legion of Honor. The opera is said to have been given in America for the first time at the New Orleans Opera in 1890. The music is characterized by exceptional charm, especially in the ingenious orchestral treatment. The opera cannot be said to stand out as a work of great dramatic force, but it has an individuality that has compelled its representation in all parts of the world. It has been given hundreds of times in France, where it is still a great favorite.

The Story of "Le Roi d'Ys"

The libretto of "Le Roi d'Ys" is by Edouard Blau, and is founded on a Breton legend. Act I. A terrace of the Palace of the Kings of Ys. At the left are gardens; at the right a magnificent staircase leads into the Palace. A celebration of the feast of Noël is in progress. Jabel announces that The King will this day give the crown to the Prince of Carnac on his marriage to the lovely Princess Margared. The patron saint of the country, St. Corentin, is implored for protection. Margared confesses to her sister Rozenn that her heart is with the knight Mylio, their childhood friend, supposed to have been killed in battle. Rozenn, left alone, confesses herself also in love with Mylio, and as she speaks his name, is confounded by seeing him before her. The King, Margared and courtiers descend the stairs, in bridal array. As the King presents Karnac to his subjects as their ruler, Rozenn tells Margared that Mylio lives, at which Margared refuses to marry Karnac who vokes the treaty of peace and throws down his gauntlet as a challenge to mortal combat which Mylio accepts, and Karnac leaves in anger.

Act II, Scene I. The great hall of the Palace of Ys. Margared, at a window, sees Karnac's forces gathering. She is torn with emotion at having learned that Rozenn is the object of Mylio's love. Mylio assures Rozenn that St. Corentin will lead their men into victory. Margared and Rozenn declare to each other their love for Mylio and Margared parts, defying Rozenn and St. Corentin.

Scene II. A great plain, Ys in the distance. Mylio, surrounded by his victorious soldiers, ascribes their victory to St. Corentin, in whose chapel they place the flags. As they depart Karnac enters in dishevelled dress. Margared suddenly appears, to be accused a second insult by Karnac, but assures him that she has come to join in his vengeance. He suggests the opening of the dykes. They deride St. Corentin whose statue moves, rises her and warns Karnac to repent.

Act III, Scene I. A Gallery of the Palace. Girls and youths join in merry combat before Rozenn's apartment. Mylio and Rozenn meet at the threshold and proceed to the chapel. Margared and Karnac enter and he uses the happy wedding as a taunt to urge Margared to show him how to open the dyke. The wedding procession leaves the chapel. Sounds of terror are heard from without, Margared confesses her crime, and in the ensuing emotions the frantic mob enters.

Scene II. A Hill near the Sea. The people kneel in prayer. The waters rise and Margared declares that the sea will rise till it receives its prey and then recede. She presses her part in the plot, defies the saint, and, in the confusion, escapes from her bonds and, rushing to the height of the rock, leaps into the sea. St. Corentin appears, the people kneel in prayer and the flood abates.

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IF it be true that "Order is Heaven's First Law," then organists and choir librarians will be obliged to brush up a bit on system in this world, or no place will be found for them in the next.

In this article particular stress will be laid on the advantages of keeping anthems, manuscripts, hymnals, psalters, choir service books and choral works in such shape that not only the life of the volume or octavo is prolonged, but also ready reference is made easier of accomplishment.

Within recent years a considerable number of visits to choir rooms have been made, and with but few exceptions have nothing savoring of strict orderliness, insofar as the care of choir music was concerned, has been found. Only recently a case of almost criminal negligence in the matter of cataloguing and filing octavo anthems was witnessed. The choir room contained three good-sized music cupboards, partitioned off to accommodate sets of anthems and services. The several compartments were originally numbered, and their contents indexed. Many of the numbers, however, were missing, and no evidences of any index remained. How that organist managed to find music from week to week without losing much valuable time is a mystery. In a cupboard without shelving, off in one corner of the room, was an accumulation of octavo anthems not piled up, but thrown together on the floor in a jumbled mass. Some of the uppermost anthems in the pile were compositions of real dignity and worth.

The Cost of Neglect

The condition of this cupboard would indicate that the librarian who had charge of this music, rather than take the trouble to sort out anthems that had probably become separated from their respective sets, simply threw them into this cupboard to dispose of them. The locks on the cupboards were broken; and music could be taken by choir members or strangers at will, without any record of the loan of music being made. Anthems and cantatas that originally cost a considerable sum were forced into the various partitions without regard for neatness, system or the value of the music. Much of this music, though badly torn and mutilated, could have been reclaimed at small expense, had the organist or choir librarian felt disposed to exercise a little initiative in this direction.

Good Music Expensive

Good music, particularly anthems and services used in the Episcopal Church, is expensive at best. For monetary reasons, then, if for no other, every effort should be made to guard it against loss, damage or willful disfigurement of any kind. If music committees in some of our churches could peep into their choir rooms and witness for themselves the lack of neatness

The Organist's Etude

*It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Magazine Complete in Itself"*

Edited by Noted Specialists

System in the Choir Room

By A. Stanley Keast

ADVENT

Far From Their Home.....Woodward
Harken Unto Me My People.....Sullivan
Hosanna in the Highest.....Stainer
Rejoice Greatly.....Woodward
Prepare Ye the Way of the Lord.....Garrett

Illustration 2

and care exercised on the part of those responsible for the safety of such church property, appropriations for music most assuredly would be curtailed.

On another occasion, a chair in one corner of the choir gallery was piled high with octavo anthems. How the organist ever found what he was looking for in that pile of music is incomprehensible.

In some of our larger cities the lack of system maintained in the matter of cataloguing and housing church music is surprising. Hymnals and anthems are strewn around on chairs, tables and window ledges, exposed to dust and often-

times the elements, where windows remain open during a shower.

I have always tried to maintain an orderly and respectable looking choir library. If a music cupboard was lacking, a requisition for one was at once made. The next care was to see that every anthem was properly catalogued and numbered. Then anthems were filed in their respective places immediately at the close of every service. In this way anything wanted could be found without loss of time or patience, and it was certain that church property was having proper care.

CHURCH OF THE MEDIATOR

Choir Library

Allentown, Pa., Nov. 11, 1921

This is to certify that.....Miss Anna Millnor.....
has borrowed this date.....one copy.....
ofCast Thy Burden on the Lord.....
byI. V. Flagler.....
This music to be returned to the choir librarian not later than..Nov. 20, 1921..
Date returned.....192...

A. STANLEY KEAST,
Organist and Choirmaster.

Illustration 3

"C" LIBRARY OF ANTHEMS

Catalogue No. 19

Title: "Cast Thy Burden on the Lord."
Octavo No. 10059 Series: Church Music.
Composer: Ignace V. Flagler.
Text: Hymnic.
Author of Words:
Season of Church Year: General.
Publishers: Theodore Presser Company.
Number of copies: 20 Price: 5 cents.
Key signature: D Range:
When purchased:
Grade of difficulty: Easy
Solo voices:
Remarks:

Illustration 1

Choir Records

Figure 1 illustrates how an individual record of every anthem in the library was kept. The cards themselves are inexpensive and very convenient to handle when filed in a small drawer or filing cabinet in alphabetical order.

Figure 2 tells at a glance what anthems are suitable for every occasion in the church year, from Advent to Trinitytide including anthems suitable for wedding missionary services, confirmation service, communion services, burials and other special occasions.

Figure 3 furnishes information relative to music which has been used from week to week throughout the church year.

Figure 4 illustrates a card record kept by the librarian when music is loaned to choristers or others.

Where a typewriter is not available, cards of this description can be printed in order at little cost, and later filled in with pen and ink. These cards were designed to meet individual requirements. A reader of *The Etude*, however, may feel perfectly free to use any of these forms since none of them has been copyrighted. These cards have been of material assistance in many an emergency, and once a system of this kind has been introduced in the choir library, no organist or choir librarian would ever be content to catalogue music in any other way.

A Well-stocked Library

A well-stocked choir library represents a considerable outlay of money, besides time and patience on the part of the organist and choir in connection with the rehearsing and use thereof. Every single copy, therefore, ought to be carefully preserved for use year after year. My old choir library are anthems in good state of preservation that were purchased 18 years before. It is well for organists to see that anthems are properly bound or repaired the minute they show signs of wear. Were this plan followed in all choir libraries, much music that is now discarded because of its unsightly appearance could still be used to good advantage.

A Question in Musical History

AN organist of our acquaintance contributes the following. He had recently been using several of his own published anthems and, on arriving at rehearsal one evening, found two of the young people of his choir in an animated discussion over a matter on which they were not agreed. He was appealed to for a decision, and had to settle the question on the spot for all before the rehearsal could proceed peaceably. The question was, "Was the composer of *The Messiah*?"

24TH SUNDAY AFTER TRINITY—NOVEMBER 6TH, 1921

Morning Prayer:

Hymns: 636-249-252.
Te Deum: Attwood in F.
Jubilate Deo: Sullivan in D.
Anthem: Praise the Lord, O Jerusalem.....Hall

Evening Prayer:

Hymns: 254-263-521.
Magnificat: Stainer in B flat.
Nunc Dimittis: Stainer in B flat.
Anthems: Ho! Every One That Thirsteth.....Martin
Prepare Ye the Way of the Lord.....Garrett

Signature of Organist and
Choirmaster here.

Illustration 4

A First Lesson on the Organ

By Dr. Annie Patterson, B. A.

ASSUMING that the student has some familiarity with keyboard instruments (piano, harmonium), the instructor must first inform him that he has now two or more manual manuals to control, in addition to the keyboard for the feet (the pedals). The use of the Great, Swell, Choir, Solo and other combinations should then be explained. This will entail a description of "Flue" and "Reed" stops of the instrument, and how they are generally distributed over the various manuals. The importance of the ground-stops—the "Diapason"—should now be impressed on the learner; also, if the draw-stops have the number of feet marked on them, this will be a fitting opportunity of showing how the octave, double octave and triple octave may be built up from a sixteen-foot (buble) diapason, by adding an eight-foot, four-foot, and two-foot rank, respectively. The nature of the most frequently recurring solo stops, such as the various kinds of flutes, the oboe, clarinet, gamba and trumpet should then be illustrated by the teacher pulling these out separately, and letting the pupil hear the effects of them, singly and in combination. A few simple examples of stops, by way of contrast in tone, may now be drawn on, say, the Great and Swell. As organs differ so much from one another, each instrument will need individual explanation; and the preceptor should advise the would-be organist to make continual experiments in his practice-hours in thus "balancing" combinations of stops. The nature of the Couplers may now be shown, and the player initiated into the mysteries of Swell to Great, Great to Solo, and so on.

The next step is to get the student accustomed to a correct sitting position on the organ stool. This should be central, the form being as far away from manuals as may suit individual requirements. Control of the swell-pedal can now be taught, and the uses and abuses of the same explained. Then the learner may be asked to experiment himself with the draw-stops, and build up a crescendo from a soft diapason (say, Dulciana) on the Great, to "full" organ, by later adding the resources of a coupled Swell. The reverse process, the diminuendo, naturally follows; and, afterwards, under the teacher's direction, experiments in tone may be made with certain combinations on all keyboards. It is sufficient in this case for the pupil to hold down, preferably, the left hand on the Middle C triad (C. E. G.), whilst the other hand, under advice, does the "registration," or stop arrangement.

Organ "touch" may now be indicated: That accurate legato which differentiates "clean" from "dirty" playing. This can be done by the student being asked to play, first with hands separate and then together, a five-finger exercise or easy scale passage. A simple tune (folk-song or hymn) may now be played on the manuals; first the melody only, then the accompanying harmony. Such an air as *Stillorgan*, or *Hursley*, would serve the purpose admirably, as enabling the instructor to show how repeated notes are best interpreted; i. e., by playing them mezzo-staccato whilst inner parts are sustained. Initial pedal study needs to be reserved, in a beginner's case at all events, for a succeeding lesson; so what has been suggested may well form an introduction to the King of Instruments.



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PIANOS

"Meter" in Hymn Tunes

By Will Cowan

METER, as applied to Hymn Tunes, is a term derived from the structure of the words, from which the music takes its form. With this in mind—Meter is the technical arrangement of the syllables of words in verse; it is poetical measure, depending on number, quantity and accent of syllables.

The unit for determining meter is the line or four-line stanza of verse. If each line of these four contains eight syllables, it is said to be in Long Meter. This form *Old Hundred* is the type and for this reason often is called the *Long Meter Doxology*. But two or three generations back, our provincial ancestors had one, *Duke Street*, and a very few others, to which they sang all Long Meter hymns.

When the quatrain is composed of lines containing eight, six, eight and six syllables, in the order given, it is said to be Common Meter, perhaps because so much of the hymn is in this measure. If the four lines contain six, six, eight and six syllables, in the order given, they are in Short Meter. It is scarcely necessary to mention that the let-

ters so often seen above hymn tunes are but the initials of these metrical names.

We have now considered the more frequently used forms of meter. Of the others the name usually plainly indicates their nature. Thus, in Long Meter Double each stanza is composed of two quatrains, each of which follows the model of Long Meter. 7s and 6s is composed of lines containing seven, six, seven and six syllables in this order. 11s contains four lines of eleven syllables each. P. M. indicates Peculiar Meter, in which the measure is so unusual as to elude the usual system of markings. These are but enough to indicate the interpretation of the symbols of the other nearly one hundred varieties of meter.

How shall we know what music to use when we see the meter symbol of Hymn words? Two ways are practicable. Turn in the Hymnal to a tune bearing the marks of this meter. Better still, learn many tunes, associating with them their meter names, so that the mere mention of the metrical name at once suggests certain music. Many "singin' skule" masters of the long ago were adepts at this.

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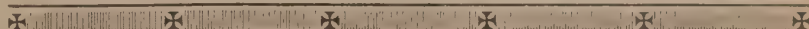
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 Dwell *S. Thomson*
 b. Christ's Garden *W. J. Reynolds*
OFFERTORY
 Master Let Me Walk With
 Thee—(Sop.) *E. Marzo*
ORGAN NUMBER
 Anniversary March *J. L. Erb*

SUNDAY EVENING, January 6th
ORGAN NUMBER
 Erotikon *Sjogren*
ANTHEM
 a. In Heavenly Love Abiding,
S. Thalberg
 b. Heaven Is My Home. *G. S. Schuler*
OFFERTORY
 There Is No Love Like the Love
 of Jesus—(duet, S. and A.),
W. Berwald
ORGAN NUMBER
 Marche Pontificale *Lemmens*

SUNDAY MORNING, January 13th
ORGAN NUMBER
 Romance *Zitterbart*
ANTHEM
 a. Seek Ye The Lord. *J. V. Roberts*
 b. Like As The Hart. *J. E. Roberts*
OFFERTORY
 Soul's Longing—(Sop.) *D. Protheroe*
ORGAN NUMBER
 Tannhaeuser March *Wagner*

SUNDAY EVENING, January 13th
ORGAN NUMBER
 Berceuse (in A) *Delbruck*
ANTHEM
 a. Rock of Ages. *Schubert-Neidlinger*
 b. I Heard the Voice of Jesus
 Say *F. G. Rathbun*
OFFERTORY
 One Sweetly Solemn Thought—
 (Sop., & Tenor or Alto &
 Bass) *Ambrose*
ORGAN NUMBER
 Commemoration March. *C. J. Grey*

SUNDAY MORNING, January 20th
ORGAN NUMBER
 Pastoral Scene *Ludebuehl*
ANTHEM
 a. Come, My Soul, Thou Must
 Be Waking *H. H. Pike*
 b. O God The Rock of Ages,
W. H. Jones
OFFERTORY
 Pardon and Peace—(Sop.),
R. S. Morrison
ORGAN NUMBER
 Festal Processional March. *Hackett*

SUNDAY EVENING, January 20th
ORGAN NUMBER
 Songs in the Night *Spinny*
ANTHEM
 a. Lord of Heaven *Rossi*
 b. Come Unto Me. *J. M. North*
OFFERTORY
 Still, Still With Thee—(Sop.),
W. Baines
ORGAN NUMBER
 Marche Legere. *C. W. Kern*

SUNDAY MORNING, January 27th
ORGAN NUMBER
 Consolation *Mendelssohn*
ANTHEM
 a. Thine is the Kingdom. *A. R. Gaul*
 b. Thou Shalt Love the Lord—
 (trio for Sop., Alto and
 Tenor) *M. Costa*
OFFERTORY
 Crossing the Bar—(Med. and
 Low) *W. H. Pontius*
ORGAN NUMBER
 Coronation March *Meyerbeer*

SUNDAY EVENING, January 27th
ORGAN NUMBER
 Traumerei *Schumann*
ANTHEM
 a. Glory of God in Nature. *Beethoven*
 b. Great is the Lord and Mar-
 velous *R. Diggle*
OFFERTORY
 Open My Eyes, O Lord—(Sop.),
R. M. Stults
ORGAN NUMBER
 Festival March. *C. F. Mutter*

"Paths—to and from Glory"

THE lure of the large salary of public favorites among singers has made this one of the most coveted of professions. Yet, despite the munificent emoluments of their labors, few songsters have closed their labors with a competence laid by to assure even the comforts of their older years.

Perhaps, as singers have come not often from the "lap of luxury" to their calling, but almost invariably from the ranks of the "common herd," their later return to this position is not without its compensations in quiet and rest from the excitement of their careers. In this connection the following, from the London *Musical Opinion* is of more than passing interest. "Zenatello now a Milan hotel keeper! That is what *Le Canada Musical* tells us. Fancy the finest Otello, vocally, that I have heard, unctuously saying "Sir" to Cook's tourists! There are many who also think that Zenatello was the finest *Radames*, *Rodolfo*, *Cavaradossi*, and even *Canio* ever heard at Covent Garden. He was certainly the finest *Raoul* London has heard in "Les Huguenots." His vocal decline no doubt dates from that autumn season (1908 or 1909) when he sang every night at Covent Garden, a strain no constitution can stand. His marriage to Maria Gay, the sensational *Carmen*, may be recalled.

"Where are the gods of yester-year? Sammarco and Scandiani are managing Italian theatres and Scotti is in America running an opera company of his own. These endings, however, are far more dignified than many an operatic idol's beginning. Martinelli was a regimental clarinet player. Bonci was apprenticed to a boot-maker, Edythe Walker was a school teacher in an obscure village, Lina Cavalieri at one time sold flowers in the streets of Rome, Dalmores played the trombone in a French band, Saléza was a maker of sandals in a Pyrenean village, Van Dyck was a barrister, Alvarez conducted a military band, Rousselière was a blacksmith in Algiers and Morgan Kingston was at one time a collier."

Wagner and "Norma"

The following announcement of the Theater at Riga, gives very much better than any other document a true idea of the position of Richard Wagner, when he was Orchestra Leader at that Theater.

NOTICE.

For the benefit of the undersigned, on Saturday, December 11, 1837, there will be produced for the first time

NORMA

A Great Romantic Opera in two Acts, by Bellini. The undersigned thinks that he could not better express his veneration for the dilettante public of this city than by the choice of this Opera for this benefit, which is given to him in compensation of his work towards the promotion and future improvement of the young musical talent of this theater.

"Norma" is, of all Bellini's creations, that in which the fullness of rich melodies unites the deepest feeling with profound truth. The very critics most opposed to modern Italian music have paid tribute to this composition, recognizing that it speaks to the heart, reveals profound study and does not cater to modern superficiality.

As nothing has been left undone in the preparation and staging of this Opera, do not hesitate to invite the theater loving public, hoping that my efforts to fulfill my trust will be recognized with indulgence.

RICHARD WAGNER, *Capellmeister*.
 Riga, December 8, 1837.

E. M.

Metronome and Memorizing

By Clara M. Nelms

ONE of the most valuable uses of metronome is as an aid in memorizing or perhaps, more properly speaking, as test of memorizing. Frequently a student feels that he has committed a work memory; though, as he may put it, know it, every note, but I'm not right sure of them when I try to play it." That is a very accurate statement of the case. I can think his way through; but the performance is laborious. The muscles do not respond as they should to the message from the brain.

Let the student test out his memorizing with the metronome set at a comfortable speed. He will, most likely, stumble at even stop before getting through to composition. Then set the speed back to a very slow tempo. At this rate the student may be able to prove what he has affirmed—that he really does know every note, because he has time to think his way through. Increasing the speed gradually he will have to think more quickly, as will be incidentally developing the physical habit, which is as necessary in performing from memory as a knowledge of the printed page.

Hearing that Satisfies

ALL of us have just listened to music, and sometimes we have listened with ineffable pleasure. Then we have wondered what really was the reason of such diverse sensations. Descriptive Music and Music with a Program may stir us; but in "Music and Life" by W. J. Turner, the author tells the source of that higher pleasure which comes from neither of these.

"It may be taken as an axiom that the higher the type of music the less it suggests concrete images and the more will evoke indefinable and mysterious states of mind. I say indefinable, for just as there is a primitive imitation music there is a primitive emotional music which arouses in the mind simple emotional states such as anger, nervous excitement, sensuality and fear. The highest type of music does not do this: it presents to the imagination some extraordinarily satisfying but wholly inexplicable and indefinable beauty. What this beauty is nobody knows. We only know that it is the most satisfying experience in human life and it must, we feel instinctively, represent some immortal truth or higher consciousness."

The First Operas

It is well known that the invention of the Melodrama belongs to Italy. "Eudice," by Jacopo Peri, is the first opera and was produced at the theater of the court of the Medici, at Florence, Italy, October 6th, 1600.

The Pastoral "Pomone" by Robert Cambert, performed at Paris in 1671, is considered the first French Opera; but the founder of French Opera, was an Italian Giovanni Battista Lulli, who produced the same Academy, the Pastoral "Les Fêtes de l'Amour et de Bacchus."

The first German Opera is the "Alceste" of Anthony Schweitzer, performed at Weimar, May 28, 1773.

The first Opera ever given in America "The Archers" or "The Mountaineers of Switzerland" was composed by the Englishman, Benj. Carr, who had emigrated to America in 1793. The Libretto, founded on the same argument as "William Tell" is by William Dunlop. This Opera was performed in New York on the 18th of April, 1796.



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Music Makes Deaf to Hear

By Lynne Roche

INTERESTING experiments by M. l'Abbé Rousselot, Director of the Phonetic Institute of Paris, have developed most astonishing results. Persons deaf and dumb from infancy—not those with temporary deafness, as from shell-shock—undergo treatment with good results.

The process is based on the theory that very few of our so-called "Mutes" are totally incapable of hearing any sound whatever." M. Rousselot looks upon the defective or deformed hearing organs of these in the same light as members which through lack of exercise have become useless. And, as in the latter case, he proceeds to vivify the hearing nerves by massage and exercise.

The most intricate problem is the discovery of the subject can hear any sound at all, and, if so, what is its pitch. The method of doing this we quote from *The Mute*.

"To overcome this, tuning forks are used. Dr. Rousselot's set of forks is unique in the world, and includes not only hundreds of forks producing the complete scale from the lowest to the highest sounds which the human ear can distinguish as a scale, but ingenious clamps fixed at the ends of every fork can be adjusted so as to regulate their vibrations one by one.

Thus, between the tones C and D in the treble clef, having 512 and 576 vibrations respectively, no less than sixty-three different tones can be produced, differing from each other by one vibration per second.

"The forks are large, and set into vibration by the use of a double bass bow. The sound is loud in itself, but not sufficiently loud for the purpose of ear massage. Therefore they are fixed in front of a metal sound-box of corresponding size, and from this a rubber tube and earpieces identical with those of a stethoscope convey the sound to the ear. One note after another is then transmitted to the patient until his facial expression tells the operator that the sound has been heard. Then the massage begins. The same sound is produced for about half an hour per day; and gradually higher and lower sounds, differing only by one or very few vibrations, are introduced, until the patients hear them, and hear them clearly.

"It is very slow and tedious work, but after a few months of daily massage the progress is very rapid. After that the phonograph is introduced for the purpose of repeating the different vowels and consonants. The result is highly satisfactory, and especially because the power of hearing is immediately followed by the power of speech."

How We Listen to Music

We get in return according to what we put into a thing. Or, to quote Robert Louis Stevenson, "If you would know the health of the Indies you must take the health of the Indies with you." With this idea in mind, it is interesting to read what W. J. Turner has to say in his *Music and Life* (E. P. Dutton and Company):

"If, however, the average person listens to his heart and the academical or professional musician (as a rule) with his brain, and they are both wrong, in what way, it will be asked, is the really musical person supposed to listen? I would answer and I do not know if the phrase is new—the sensuous imagination. It is at once the rarest and the most arduous way in which to listen to music, and perhaps I can best further explain what I mean by listening with the 'sensuous imagination' I say what the first requirement for this way of listening is. It is mental concentration.

"When I went to hear *The Beggar's Opera*, at the Lyric Theatre, Hammer-smith, the audience chewed chocolates throughout, and clapped hands violently after almost every song. Now, if you can think of diving after and unwrapping a chocolate while Miss Sylvia Nelis is singing, it is certain that you are not hearing her, for if you were hearing her you wouldn't taste the chocolate—it would have no more flavor than water. Secondly, if you really appreciated fully the sensitiveness of her phrasing and the beautiful smoothness of her legato singing, it would torture your ear to hear the sudden hand-clapping as she finished; but the audience for the most part is not really listening at all, it is just letting the music flow over it, and it finds it pleasant, quaint, and sentimental! . . . It will accept the ear-offending and exaggerated vocalization of "Peachum" with the same applause as it gives to a perfect "Polly" or an almost perfect "Macheath."

Helping Pupils to Memorize

By Lorene Martin

DESPITE efforts to render the task less onerous, a pupil found it exceedingly hard to memorize. During one of her lessons happened to recall Josef Hofmann's brief explanation of the mental process involved in committing music to memory, as given in his "Piano Questions":

"When we play without notes there are no distinct memories at work.

"I. The visual, which retains the picture of the printed page.

"II. The tonal, the memory of pitch, time, and all that pertains to the strictly musical.

"III. The muscular, the automatism in which the fingers act through habit.

"IV. The formal, which is architectural in nature and impresses on the mind the order in which the various thoughts or actions follow each other."

These four ingredients of the collective mental memory are, of course, differently apportioned with every individual, and everyone will have to find out for himself which one or more of the four is of great-

est service to him. The ideal memory consists of a combination of these four ingredients in equal proportion.

The value of presenting ideas in epigrammatic form was brought home to me at once. For apparently the first time, this pupil perceived that memorizing music is not a vague undertaking, but that there are certain predetermined channels through which one's thoughts may be directed with assurance of definite results.

From that day onward, she has taken special delight in memorizing, committing everything practically four times in her effort to exercise her "four memories" equally. Needless to say, music memorized in this manner is retained indefinitely.

The same formula has been found helpful for other pupils, and since making a point of copying it on the margin of all music to be committed, pupils have had little trouble with the memory part of their work.

KIMBALL

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Many of these odds and ends of time can be devoted to learning the violin or any other musical instrument, if they are faithfully used; or they may be profitably utilized by adding them to the customary schedule of practice. The trouble is that these short periods of time often occur just when the sound of the practicing may prove an annoyance to others. The man who lives in a boarding house may not like to practice late at night, or at meal times, for fear of disturbing others. The student who lives at his own home may be deprived of practice because some one is sick in the house, or next door. At a hotel, a violinist who is wakeful, does not feel like putting in an hour's practice at three in the morning, for fear of keeping everyone on his floor awake. Innumerable things may occur to interfere with practice.

Let us see what can be done to prevent the sound of the violin from penetrating outside an ordinary room, so that these odds and ends of time can be utilized at any hour of the day or night. Very few buildings, outside of those intended for music schools, are constructed so that the rooms are sound-proof. In an ordinary dwelling the sound of a violin can be heard all over the house, upstairs and down.

There are several means of reducing the violin tone to a minimum. The first is the "silent" violin, sometimes called the "mute" or "practice" violin, one type of which is shown below.



As shown in the picture, it is simply a framework, or skeleton and makes a very slight sound indeed. The pegs, strings, bridge, finger-board—in short the entire playing mechanism is the same as an ordinary violin. Another type of "mute" violin, which makes a little fuller tone, has a belly but no back. An ordinary mute can be used on the bridge of these "silent" violins, which further reduces the tone, if necessary. These instruments are much used by violinists when traveling, for use on trains, steamships or in hotels where the tone of an ordinary violin would prove an annoyance to others. They are also used by students, who are obliged at times to confine the sound of their playing to the room in which they are practicing.

The mute violin offers the best means of silent practice; but the objections are the expense of buying an extra instrument, and the inconvenience of carrying it around in addition to the player's regular violin.

The next best means of reducing the tone is the mute which is attached to the bridge of the ordinary violin. One type of such a mute is seen below.



The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
A Violinist's Magazine Complete in Itself

Silent Violins and Mutes

Mutes are made in different shapes; and some have five prongs instead of three. They are made of ebony, bone, celluloid, ivory, and different metals. The primary purpose of using the mute is more to change the color, than to reduce the volume of tone; but, as they do soften the tone to some extent, they are often used when it is desired to prevent practicing from annoying others. The trouble is, however, that with mutes of ordinary size and weight, they do not reduce the tone sufficiently for real "silent" practice. Every one knows that a muted violin will make itself heard to the farthest corner of a large concert hall or ordinary dwelling.

If the desire is to reduce the tone to a mere murmur, the only thing to do is to have a very large, heavy mute specially constructed for that purpose. I recall an experience of my young days, when I was filling a position as musical director of a theater which played much melodrama. It was in the days when it was thought the proper thing for the orchestra to play incidental music continuously throughout the drama. There was a continual "plunk, plunk" *pizzicato* by the strings all the time the villain was working out his fiendish designs; and while the hero and heroine were on the stage, there was "chills and fever" music, as the members of the orchestra called it, consisting of a constant tremolo by the violins, usually the *Flower Song*, *Melody in F*, or the *Spring Song*. At the most exciting junctures, as when the hero turned up after an absence of forty years, the orchestra played a loud chord, "Ta-Da-Da-".

The violinists found the tremolo passages extremely tiresome, since all had to be played extremely soft, and would often last for twenty minutes or a half hour at a stretch. The actors insisted on the softest of pianissimo, so as not to drown their lines. We used ordinary mutes; but that failed to soften the tone enough, except by using the most delicate bowing in addition.

One day the idea occurred to me to have an especially heavy mute made for these interminable tremolos. I went to a brass foundry and had a huge mute made of solid copper, the top of which towered far above the bridge. The affair must have

weighed about half a pound. But it did the work.

This big mute reduced the tone to a thread, which sounded only slightly louder than that produced by a healthy bumblebee flying home after a hard day's work. There was no necessity of racking one's nervous system to "keep it down," as the actors always instructed us. With this mammoth mute, one could play full strength, without causing the tone to rise much above a soft undertone. The actors were delighted and carried stories of the wonderful "silent" mute to every town they visited.

A specially made, large, heavy, metal mute, as described, will reduce the tone of an ordinary violin so that it will hardly be heard outside of the room where it is being played, if the doors and windows are closed.

I have known other expedients for silent practice. One student used a bow which had never been rosined. As there was rosin on the violin strings, an extremely faint tone was produced. With new strings there would be absolutely no tone. Another did left hand work without using the bow.

Of course all these forms of silent practice, with such expedients as "silent" violins, mutes, un-rosined bows, are makeshifts; and one does not get the full good which he would from playing with full tone on a normal violin, without any kind of muting. Where no tone at all or a very faint tone comes from the violin, the player cannot be sure of his intonation; nor can he gauge the proper bow pressure. It is also harmful to practice too much with a mute violin, or an ordinary violin muted. The normal tone of the violin is that produced without a mute (which is rarely used in practical playing); and it is this tone that the student must cultivate and develop and to which his ear must become accustomed and his bow pressure adapted.

However, a considerable amount of practice with a "mute" violin, or with a normal violin muted, can be done without any harmful effects, provided that at least an equal or greater amount is done with full tone on the normal violin, unmuted.

Advantages of Up-to-date Editions of Violin Studies

By C. F. Nagro

OVIDE MUSIN, the eminent Belgian violin virtuoso, was right when he said that there are enough violin instruction books to keep on playing a whole life time. The thing that counts is how well one can play the studies in each of the books he has studied.

Take for instance the well-known Kayser studies, Op. 20, which are divided up in three books covering different stages of the pupil's progress. These are of great importance and every teacher and earnest student should examine carefully a copy of these studies in the Presser Edition.

The Editor, besides working along original lines, uses and abundantly describes

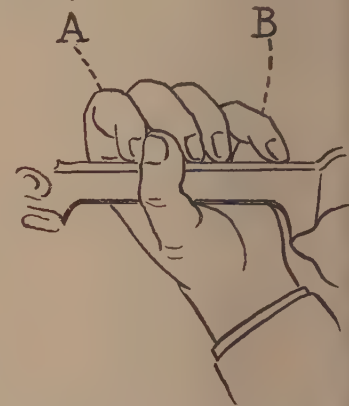
the method adopted by many well-known teachers. This consists in applying many varieties of bowings to nearly every study in each book instead of but a few of them as found in other editions. In this way a great deal more can be accomplished than by going from one study to another in a superficial manner, as done by many pupils. It also affords some very interesting practice, as it makes a study which has grown tiresome sound like a new one, besides giving one all the additional useful practice. Students ought to master these studies with all their variety of bowings before going to other books of greater difficulty.

Correct Hand Position

By Mme. Jean de Horvath

MANY pupils complain, "I cannot play with accuracy. My runs are uneven and lack speed, no matter how much I practice." Almost invariably this is due, in great part, to a faulty position of the left hand. It is imperative that this hand be held in such a manner that all the fingers are the same distance from the strings. Otherwise is it logical to expect evenness and accuracy? If the fourth finger has twice the distance that the first finger has to travel in stopping a note, will there not always be a perceptible break in what should be a perfectly smooth run?

To go to the very beginning—the placing of the first finger is of paramount importance. I always say to my little pupils, "make a Hook of your first finger and hang it on the string." If the first finger is well bent and is set on the string exactly on its tip, the battle is already half won.



Keep the palm of the hand in a flat straight line; parallel to the finger-board and what is of greatest importance, keep that part of the hand under the fourth finger just as close to the finger-board as that under the first finger. This will necessitate an actual effort on the part of the pupil, for the hand naturally spreads out.

Keeping the Hand Still

Place your first and fourth fingers on the D and A strings, making the octave E thereby. Keep the wrist in a straight line with your fore-arm, and if the fingers are exactly on their tips, you have a very good working position. This is easy to maintain while both fingers are held down; but it must be your aim to hold the hand just so, though you are working with any finger. It is very difficult to learn to hold one's hand perfectly still on the violin; but until this is accomplished one's technique is apt to be of the "hit or miss" variety.

Scales in Octaves

The study of scales in octaves, usually considered "advanced violin work" is very beneficial in the earlier stages of study. To very little pupils, exercises with the octaves found in the first position only should be given. Others, capable of making a few slides, may take the easier scales in, perhaps, one or two octaves. This accomplishes several things. It makes for a correct position; it gives an idea of the accuracy needed in making slides from one position to another; and it helps to develop an accurate ear, for discrepancies in intonation are easily detected in octaves.

Examine your finger tips. After a bit of hard practice you have noticed the groove left by the strings. It is in the same place on each finger? It should be. Is the callous on your fingers (it is taken for granted you practice hard enough to get calloused places) exactly on the tip? It should be. Practice before a mirror. Stand so that you see your violin from

side. Your left hand should be held so that not a bit of the palm is visible. Hold the back of the hand; and it should be held flat, close to, but not against the fingerboard. Keep your thumb between the first and second fingers, high enough to form a slight support for the sliding fingers, but never so as to hinder, and absolutely without pressure.

If you have carefully followed all this your hand should be in a free and com-

fortable position. It only remains to maintain this posture in every position on the violin. The hand is not held one way for one position, another way for another. Hold your fingers just as in the first position, and shift the whole hand to the required place at the finger board. Learn to grasp three or four notes quickly. In this way you will gradually build up for yourself an accurate and reliable hand technic.

The Viola—The "Ugly Duckling of the Orchestra"

By Edwin Hall Pierce

WHEN in the audience at a symphony concert, on your right, at the front of the stage, you see the second violins. Directly behind them is a group of half a dozen or more players whose instruments look so much like violins that an unobservant person will fail to notice the difference. However, a more acute eye will realize that they are larger—about one-seventh larger—and that the lowest two strings are wired round, instead of merely the G-string as in the violins. Should curiosity prompt you to walk about on the stage after the performance and examine the music on racks, you would observe that the notes used by this group of players are marked "Viola," and that they are written in a strange clef, giving them a somewhat exotic and (to the amateur) forbidding look. That, in fact, is one of the chief reasons why the instrument has been so universally avoided by amateurs, although the task of learning a new clef is by no means so difficult as they are wont to suppose, and this clef, having "middle C" on the middle line, has been chosen and consistently maintained because most convenient to the compass of the instrument.

An Orchestral Necessity

A school-boy once defined salt as being that makes your potato taste bad if you don't put any on." Similarly, we might describe the viola as "what makes an orchestra sound thin and empty when it isn't there." Although solo passages, sometimes of great beauty, occur for the viola, its chief function is to complete the inner harmony of the strings by filling the rather wide gap which exists between the compass of the violins and the 'cellos. The tone is somewhat somber, like that of a contralto voice, and appears to the advantage when combined or contrasted with the brighter tones of the violin. For this reason, there have been very few indeed who have undertaken a public concert career as solo violists; one could count them almost on the fingers of one hand. The most noted, perhaps, of these very unusual individuals was Hermann Ritter, of whom we shall speak more presently.

Viola Players

Where do the viola players come from? One almost never sees viola instruction advertised, while of instruction books there are a few published and still fewer sold. The usual history of the making of a viola player is this: He is originally an experienced violinist, who takes up the viola because of a personal liking for the tone of that instrument, or because he sees a better opening for employment, either in an orchestra or a string quartet. Except for the fact that the viola demands the use of a slightly heavier bow than the violin, has slightly longer stretches for the fingers, and reads from a different clef, the technic of the instruments is identical, and an expert violinist scarcely needs a teacher or even an instruction book when he embarks on his adventures as a violist. He needs a few weeks' diligent practice in mastering a new clef and becoming accustomed to a different stretch of the bow. At the same time, although the viola is not greatly in demand as a solo

instrument, it will improve his style greatly to master a few solos. Among such pieces we may name as of outstanding excellence Kalliwoda's *Six Nocturnes*, Rubinstein's *Sonata for Viola and Piano*, and Hans Sitt's *Concertstück for the Viola*.

The Viola's History

The viola has a very interesting history. It is, in fact, somewhat older than the violin, being the first instrument of a real violin sort to take the place of the ancient "viol"—an instrument with a flat back and more numerous strings. In Italy, between 1600 and 1650, it was in fact called the violin, and when, a few years later, what we now call "violins" came into vogue, they were alluded to as "*piccoli violini alla Francese*" (little violins in the French style). When the modern violin grew into universal favor, the viola had to take a back seat for quite a time. It still held a place in the orchestra, though the part allotted to it was often somewhat unimportant and intrusted to inferior players; but it almost completely disappeared from chamber-music. By the time of Haydn and Mozart, however, there was a reaction in its favor and it came to its own again. In Haydn's string quartets its part is equally interesting and important with that of the violins, and orchestral composers have demanded and expected more and more of it as time went on. Wagner's viola parts often demand a real virtuoso player, and the same is true of more recent composers, for instance, our own MacDowell, in his *Indian Suite*.

Ritter's Viola

As most violin-makers know, the size of the viola, though larger than the violin, is not enough larger to give it the fullest resonance of tone that might belong to it. This state of affairs is permitted for convenience, as a really full-sized viola would be too big for a person of ordinary physique to hold conveniently violin-fashion, while, on the other hand, it would be too small to be held cello-fashion. Hermann Ritter, to whom we have alluded above, was quite a large man, and he had a viola of the theoretically proper size made for his own use, as well as several more of the same description for his pupils. These instruments, instead of being merely one-seventh larger than the violin, were a full one-half larger, and he felt convinced that he had done just the right thing. However, they never came into general use. The present writer, being at one time a professional viola player, had long a curiosity to see one of these big violas, and left a sort of an informal commission with a certain violin dealer to inform him if one ever found its way to his shop. In the course of years, luck favored him, and a big viola of the Hermann Ritter style was placed in the writer's hands on approval. The tone was rich and full, but a little harsh, and it was extremely tiresome to play, as it called for such a stretch of arm. Laying it down, he took up a fine old viola of the usual size, bearing the name of some comparatively unknown maker in Dublin, and found it so much more sympathetic to play on that he immediately and for all time threw his big viola aspirations in the discard.

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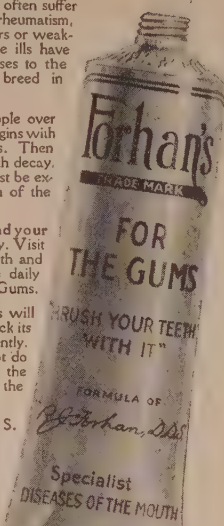
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The Bowing of Dotted Triplets

By Ben Venuto

A CERTAIN rhythm



always seems to present unusual difficulties, when it comes to a really accurate performance. Beginners and amateurs are apt to let it degenerate unconsciously into something like



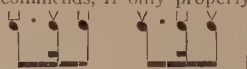
while even highly-skilled players, who understand exactly how it should be done, often have difficulty in getting a perfect ensemble, among several players on the same part, in an orchestra. The most familiar classical example of such a rhythm is in the first *Allegro* of Beethoven's *Seventh Symphony*. Possibly the most popular method of bowing this, at the present

day, is



is much to be said in favor of the method

which Spohr recommends, if only properly understood,



Here the notes are all played with separate bows; but the bowings, instead of being of equal length, are made to match the length of the notes. Starting, say, twelve inches from the point of the bow, the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches, and the third note (a down bow) uses six inches, which brings one to the point of the bow. The fourth note, (i. e., the first one of the second group) uses nine inches of up bow, the fifth note three inches of down bow, and the sixth note six inches of up bow, which brings one to the same place on the bow where we started, and ready to begin the next measure in the same way. This ingenious and effective device of bowing is too often neglected by modern players.

The New Tariff

VIOLINISTS and players on other stringed instruments have noticed that they have had to pay quite a little advance for instruments, strings, and other musical merchandise, since the new tariff went into effect Sept. 20th, 1922.

Under this new tariff there is a specific tax of one dollar on each violin, viola, cello, and string bass imported, besides an ad valorem duty of thirty-five per cent. This applies to every grade of instrument, irrespective of price.

Musical gut strings which were formerly twenty per cent ad valorem (according to value) are now forty per cent ad valorem; quite a heavy advance. The ad valorem duty on toy musical instruments has been increased from thirty-five per cent to

seventy per cent. Other musical instruments, such as brass, reed, wood-wind and string instruments and harmonicas, excepting those mentioned above, have had the duty increased from thirty-five per cent to forty per cent.

It will be seen from the above that the violinist and player of string instruments have been especially hard hit, both as regards strings and instruments.

It would seem that the government might have made an exception of musical instruments and merchandise, and not have increased their duty, since these goods are bought largely by a class of people who do not draw exorbitant wages or salaries. Besides, the advance strikes a blow at musical education.

Answers to Violin Correspondents

The Etude Makes No Comparisons.

R. R. P.—In justice to its advertisers, THE ETUDE finds it impossible to answer questions which ask which is the best school of music, the best teacher, best make of various instruments or questions which ask us to compare the standing of various musical institutions. We have, however, never heard anything of a detrimental character to the institutions you name.

Copy of Stradivarius.

M. P.—The label in your violin reading, "France, Modele d'apres Antonius Stradivarius, etc.," means that the violin was made in France after the model of Stradivarius.

In other words, it is a French copy of a Stradivarius. The label does not give the maker's name, and the chances are that it is a French factory fiddle of no great value. However, I could not guess at the value without seeing it.

An Amati.

B. W.—According to the label in your violin, it is an Amati; but I am afraid there is not more than one chance in a million that it is a genuine Amati. Still, it is not impossible. As there is no expert in your town, who can tell you definitely what the violin is, you will have to ship it to one of the large cities, to an expert, for examination.

Starting at Twenty-six.

H. W. S.—Starting at 26, one might not be able to acquire much technic in violin playing, but the fact that you played the violin when you were ten or twelve years of age is greatly in your favor. When one has an early foundation, there is something to build on in later years, and I have no doubt that you can make considerable advancement, now that you have started to study the violin in earnest. I could not say just what your prospects are without a hearing. Try to find a good teacher and study for a year, and at the end of that time you will be able to tell definitely what the future has in store for you. 2.—As a start you might get the first book in harmony by Preston Ware Orem, published by the Theo. Presser Co., Phila., Pa. 3.—If you have time and opportunity you would best study the piano as well as the violin, but if you only have time for one in-

strument put all your time on the instrument you expect to make your principal one. 4.—*Musical America* is published in New York city, and the *Violinist Magazine* in Chicago.

Poor Tone Causes.

O. C.—The bad tone your friend complains of might come from several different causes, so I cannot tell just which one it is. It might come, first from strings of poor quality, or false strings; second, from poor bowing, or crooked bowing; third, from bowing too near or too far from the bridge; fourth, from the hair of the bow being worn out, or not being properly rosined; fifth, from the fingerboard not being perfectly level, or full of little grooves caused by long continued use; sixth, from the strings being too close to the fingerboard.

Care of Bow Hair.

W. W. H.—Possibly your bow hair fails to "take hold" on the string for the first inch or two at the frog, because it has become greasy through handling. In picking up a bow, many violin students finger the hair for an inch or two from the frog. As there is a natural oil secreted by the skin, the hair becomes dirty and greasy at this point. The fingers should never touch the hair at any point throughout its entire length. Possibly also some grease might have been spilled on the hair at the point you complain of. Take an old tooth brush and wash the bad spot with soap and water, and re-rosin the bow. New hair should always be treated with powdered rosin before rubbing it on the cake.

Tuning the Violin.

T. L. K.—You ask if your inability to tell whether your A string is too high or too low, when you are trying to tune it to the piano, is a sign that you have a "dull" ear. I am afraid it is. Violin students of great talent, with very sensitive musical hearing, can tell instantly whether a musical sound is too high or too low. However, with continual practice, your ear will no doubt improve and become much more sensitive to small differences in pitch. In time you will no doubt learn to tune your violin correctly.

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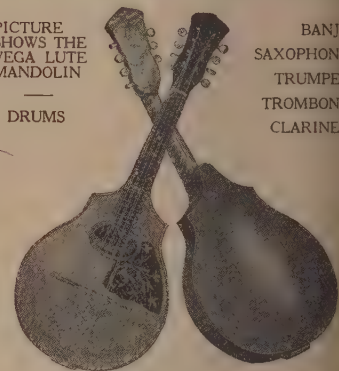
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The Figure 2 over Eighth-notes in 12/8 time.

Q. What is the meaning of the figure 2, which occurs several times in the Tschalkowsky number (from measure 27) on page 465 of the July Etude?—M. C. F., Rochester.

A. The time signature of this Andante is 12/8, or four dotted quarter notes to a measure. The dotted quarter-note, or beat, contains its natural subdivision of three eighth-notes; but, from the 27th measure, the composer desires a more measured rhythm and, therefore, gives but two (2) eighth-notes to the beat. Thus the figure 2 means that the two eighth-notes are to be played to the beat, or dotted quarter note, instead of three as the time value indicates.

Should One Play as the Composer Indicates?

Q. In one of my piano studies the left hand chord has to be rolled, the G played first, then the B; but I find, if I reverse it and play the B before the G, it sounds just as good to my ear. May I do so? It. Also, part of a composition calls for pp. Cannot we play it f, or mf? It. What should I do when a piece has no slurs whatever? Should I phrase it according to my ideas?—W. N., Manistique, Mich.

A. The bass-note G must be played first, because all music is built on a foundation and that foundation must be correctly played. An inversion does not sound the same as the original position. It. You should always endeavor to interpret the composer's ideas, according to his instructions as marked. It. According to your own ideas, provided these are founded upon a knowledge of harmony and melodic construction. It. Refer your other questions to your teacher and write to Paul Pearson, Manager Chautauqua, Swarthmore, Pa.

A Copious and Varied Questionnaire.

H. M. S., of Nicollet, Minn., sends a very long list of questions, many of which are too elementary for treatment here, others are neither interesting nor instructive and yet others may be answered by reference to a small pocket dictionary of music. The following are among the useful questions:

i. What is the mordent? the turn? the pralltriller? the hauboy? the modern instrument that resulted from the viola da gamba (or gamba)? Is the accordion used in the symphony and of what use is it in other ways? syncopation? what classics have good examples of this?

ii. Who was Bononcini? C. Grant Schaefer? Bosch? brief like of Hugo Wolf? for what instrument did Bach compose? In a book on Handel it says "he attracted by his piano playing; he was then 12, but the piano was not invented until 1708, when Handel was 23; is not the organ the instrument which is meant?

A. Is the Mordent as given by Stainer's Dictionary; B. is the Single Mordent according to Grove; C. the Double Mordent (Grove); D. is the Pralltriller (Riemann); or inverted mordent; E. is the simple form of the turn (Stainer), of which there are many kinds and variants. Consult various dictionaries of music. The subject of the turn may be again taken up in a later issue of THE ETUDE.

A Written

B

C

Played (Stainer)

Played (Grove)

D

E

or (Riemann)

(Stainer)

The hauboy (French, *hautbois*; Ital., *oboe*), meaning high wood, is the highest wood reed instrument, having a double reed and a compass from B below middle C to F, the octave above the fifth line of the G clef. The modern successor of the Viol da gamba (*gamba*, *fambe*; leg) is the violoncello. It was so named because it was held between the performer's legs or knees. The accordion is not an orchestral instrument. Like the German Concertina, of which it is the forerunner, it can be played only in the

key in which it is made and tuned. The English concertina, a much more artistic and complete instrument, may be played in any key. Syncopation (Greek, *sunkope*, a cutting off) is a cutting off of the regular accent and giving it to the weak beats of the measure. All the great masters have largely employed syncopation, Schumann most particularly; there is scarcely an overture to be found without it.

ii. There were several Bononcini, three at least. The one most celebrated was Giovanni-Battista Bononcini (usually spelled Buononcini), born at Modena about 1680 and died at the age of ninety. He was a violoncellist, *maitre de chapelle* and musical director. He composed many successful operas, besides masses and symphonies. Called to London (England) as director of the opera at the King's Theatre, he became the rival of Handel but was able to hold his position only by the protection of the duke of Marlborough. He lost all esteem when he had a madrigal performed as of his own composition, whereas it was discovered to be the composition of Lotti, C. Grant Schaefer, organist, Newark, N. J., member of the Newark Festival Association and Chairman of the music committee. Giuseppe Bosch was the most celebrated bass of the 18th century. He created most of the bass rôles of Handel's earlier operas under the baton of the maestro. Hugh Wolf, born in 1860, in Styria, died at Vienna, 1903. Composer, musical director, teacher and critic, he is most justly celebrated as a composer of lieder, of which we have some 232, all of them remarkable for their declamatory fitness. The piano, with hammers to strike the strings, was invented in 1711 by Bartolomeo Cristofori, at Florence (Italy). The invention, however, was very little known out of Italy—if at all. About the same time, Gottfried Silbermann, of Freiberg, working independently and without any knowledge of Cristofori's invention, also discovered and applied the same system to the instrument. The honor for the hammer mechanism, therefore, really belongs to both inventors. Bach did not, at first, entirely approve of these pianos, or pianofortes, as they were termed; but he became reconciled to them as further improvements were added. Bach composed largely for the Klavier (Das wohltemperierte Klavier)—that is, for the Clavecin or Harpsichord and Clavichord, for the organ and, later, for the piano. I say nothing of his compositions for voices and for orchestral instruments. Handel, who was contemporaneous with Bach, both born in 1685, wrote for the same instruments.

How to Know the Key in Which One is Playing.

Q. Please explain how, when playing a piece by ear or from memory, I can tell what key I am playing in at once? Although I can play it through without mistakes, I cannot tell what the key is until I have finished and found the note on which it ends. Sometimes this does not work right, if it is written in a minor.—H. J., Paris, Ill.

A. The question lacks precision; it is, therefore, somewhat difficult to comprehend exactly what is intended. Unless entirely chromatic from beginning to end, a composition—whether written or improvised—must have tonality founded on chords and scales, and these must be known by the performer (for tonality, understand key). There can be no accuracy of playing unless the scale and chords, in another word, the key of the piece be known. The chord, or triad is the scaffolding of the key, as, for example: C—E—G, or 1—3—5; fill in the vacant spaces and we have the scale of C major (tonality, key), as: C D E F G A B C. Make the third and the sixth flat and we have the same key minor: C D E♭ F G A♭ B C (harmonic minor scale of C). It should be noted that the distinctive features of the harmonic minor are a flattened third and a flattened sixth. In the course of a piece, when a new sharp or a new flat, occurs repeatedly on an accented beat, a transitory modulation has taken place: if a sharp, the new key-note is one semi-tone above the sharp; if a flat, the new key-note is a perfect fifth above the flat (or a perfect fourth below it). As for the last note of a piece, an almost infallible rule is that the last and lowest note in the bass is the key note. If it be the same as that indicated by the key-signature, it will be that note major; if not, it will be a minor third below the key-signature, and the key will be that note minor. It is impossible for you to play a piece, either "by ear or from memory," "without mistake," without knowing the key.

I see America go singing to her destiny.—Walt Whitman.



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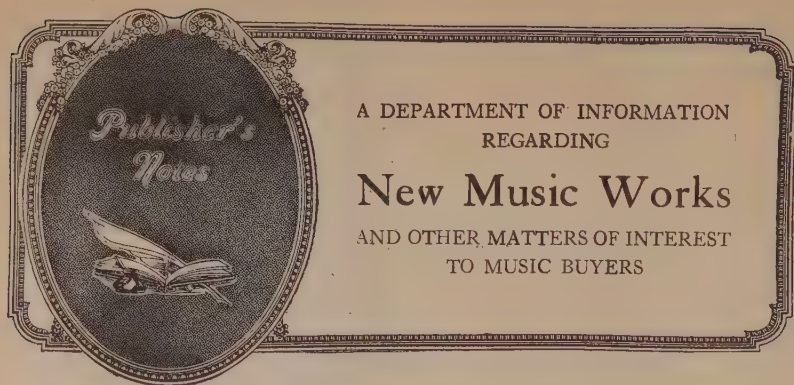
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This work will positively appear before the next issue of THE ETUDE. It can be used as the first study after the kindergarten stage. Both clefs are taken up from the very beginning. There is nothing but original material in the volume and there are over one hundred numbers given for several terms. It is carefully edited and does not go beyond three triads. Many of the most popular books used in elementary teaching have been composed by the author of this work. She is one of the most successful writers of the day in elementary educational work. The advance of publication offer is 35 cents per copy, postpaid.

Twenty-five Little Melodies for the Piano by Mana-Zucca

This is our first publication of this most popular composer and we are much pleased to present to our patrons a work of such real value. The selections are intended to go along with the first grade work. The *Twenty-five Little Melodies* is just what the name would imply, they are short, easy, pleasing and educational. The writer has been particularly happy in presenting this little volume and we have been charmed ourselves with these little pieces and are sure they will have the same effect on others. Most of our best easy selections have been written by the best composers, in fact, most of the great composers are known best by their little pieces. Our special advance price is only 30 cents per copy, postpaid.

The Standard Vocal Repertoire

The pick of the best is the only adequate way we have of describing this new collection of excellent vocal material selected from the catalog of the Theo. Presser Company. It enables the singer and the student to secure, for a fraction of the sheet music price, many of our most effective songs finely bound. We know that this book will soon be in the music libraries of singers and students in all parts of the country. There are sacred and secular solos for many different voices. The book of being able to order such a book at this exceedingly low advance of publication price of 35 cents.

Polinks Cantata for Children's Voices By Dr. Carl Busch

This short cantata is exquisite in design and simple in finish. It is written for two solo voices and a three-part chorus. Though solo parts may be sung by small groups, if competent soloists are not available. The entire atmosphere is juvenile, the orchestration light, the text joyous and the whole is quite the thing for festival use. Orchestral parts may be rented. Our advance of publication offer is 30 cents per copy, postpaid.

Forgotten Trails By Thurlow Lieurance

These songs are representative of Mr. Lieurance's departure from purely Indian themes to songs of the great outdoors. They are for medium or high voice. The four songs are as follows: "In My Bark Canoe," "Far Off I See a Paddle Flash," "A Gray Wood Dove is Calling" and "On Cherry Hill." The respective titles give a very good idea of the subject matter of each. They are beautifully characteristic and inspiring. This will prove a very attractive volume.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Songs for Girls

A collection of some thirty songs for young ladies or girls in which the texts do not treat of romance nor religion. Many subjects are treated, and so great is the variety that this book should be of the greatest possible service to teachers or directors who need material for programs given by the young. Humorous, serious, home and memory songs are included and many of the numbers may be used as Music Recitations.

In advance of publication we are accepting orders for this book at 40 cents a copy, postpaid.

Vocal Studies for Low Voice By George Whelpton

The great demand for Whelpton's studies as they have been previously published for high and medium voices, has induced us to bring out an edition for low voice. This work is adapted not only to the aspirant to professional honors but is especially valuable to the one who wants a work that will prepare the voice for the less arduous art of home singing. In this lower key all the most valuable parts of the original studies have been retained, to which have been added exercises devised particularly for the development of the voice of deeper range. This will be a valuable addition to the teaching literature for the voice.

In advance of publication we will accept orders at the special rate of 30 cents per copy.

Album of Piano Pieces For Six Hands By A. Sartorio

This will most likely be the last month in which this work can be had at a special rate. There are very few volumes published containing six-hand pieces; this is why this work will meet a special demand. There is no more capable man in writing material of this kind than Mr. Sartorio, who has had extended experience in writing all types of music for the piano. He is one of our most thorough-going musicians of the present day and you may expect something of genuine musical value. The selections are taken principally from the standard writers such as Haydn, Mozart and Beethoven. They are well within the grasp of players who have had two years or more instruction, in fact the second and third parts can be taken by those who have had even one year's instruction. This will be the only volume of its kind in our catalog and we take pleasure in recommending it to the teaching profession for the winter's work. The price will at least be double when it appears on the market.

Our special advance price on this album is 35 cents per copy, postpaid.

Scene de Ballet For Violin and Piano By Charles de Beriot

The violin works of de Beriot set a certain standard in violin playing. His *Scene de Ballet* is an epitome of modern violin technic. Although regarded as an indispensable teaching work, it is also included among the genuine show pieces for the violin. Our new edition of this work is nearly ready. It has been prepared after a careful comparison of all previous editions.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Edwin H. Lemare Album of Organ Transcriptions

Lemare is a genius unlike any which has appeared on the musical horizon for years. He can take such a delightful old-fashioned song as "Love's Old Sweet Song" and, by a kind of musical alchemy all his own, make a transcription of it so beautiful that it is worthy of interpretation by great organists upon the finest organs. This collection of eighteen Lemare compositions including such numbers as we have described will serve to provide the organist with "out of the ordinary" fresh material for both service work and recital work. Bearing the name of one of the greatest organists of the time the purchaser who orders this book in advance may well know that every composition will be developed with the highest musicianship and practicability. Performers in the large moving picture theaters will find this a "bread and butter" book which they simply must have. The advance of publication price is only 50 cents.

New Album of Marches For the Piano

This new album is now about ready, but the special introductory offer will be continued during the current month. This volume will be an exception to the usual run of March Albums in that the various types of marches included are all such as may be marched to. There are many pieces called marches to which it is almost impossible for one to keep step. Many a good player has found to his discomfiture that there is an actual knack in playing for marching, especially marching indoors. The knack lies chiefly in the selection of fitting rhythms. In the preparation of this new collection special attention has been given to this point. The marches are all tuneful and taking.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

From My Youth Twelve Characteristic Sketches for the Piano By R. Krentzlin, Op. 85

Richard Krentzlin may be regarded as a modern representative of the school of writers of which Cornelius Gurlitt was so conspicuous a representative in the past. These composers have made a specialty of the better class of teaching pieces for the piano. Mr. Krentzlin has superior excellence of workmanship, a thorough knowledge of teaching demands and ample melodic inspiration. The set of pieces *From My Youth*, will be sure to please elementary students. They are in characteristic style with plenty of contrast and each one exemplifies some special point in piano technic.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Album of Trills For the Piano

This work will appear on the market during the present month which will close the special offer. This is one of a series of volumes devoted to separate phases of technic that we purpose publishing during the winter season. The next one will be an *Album of Scales for the Piano*. Selections for this book are already being made. While these works may have a very technical name, they are not so in reality. The trills, scales and arpeggios are studied through pieces, and pieces that have proven great successes. There isn't a dull piece in the entire collection. It should be the aim of every teacher when taking up a new piece with a pupil, to consider its adaptability to the pupil's technic. In some stages of piano technic the pieces themselves afford all the technical drill necessary, but this principle should be carried out to a greater extent than is now the case and hence the reason for introducing this set of study pieces. They are pieces for a purpose and we are positive they will find a place in the curriculum of many of our best teachers. In our own experience we would have been thankful to have found just such albums.

Our special advance of publication price on this volume is 30 cents per copy, postpaid.

(Publisher's Notes continued on page 802)

World of Music

(Continued from page 737)

Sir Hugh Allen, the eminent English musician is on the tongue of Dame Rumor as the director of the Eastman School of Music of Rochester, New York.

More than Twelve Thousand Persons attended the final "Symphony Night" of the free orchestral concerts given on Lemon Hill, Fairmount Park, Philadelphia, thus vindicating the wisdom of the City Council in providing these entertainments. Olga Samarooff and Elly Ney were two of the most brilliant of the assisting artists during this summer's season.

The New York Music Season had its formal opening on the night of September 17, when the San Carlo Opera Company gave an "Aida" production with an "ensemble so effective that the audience rose rapturously to the episode of *Rhadame's* triumphant entry and called principals and conductor before the curtain again and again."

The Third New Symphony Orchestra to be launched in New York within the past year is rumored to be about to be started on a season of twenty weeks, by Dirk Foch, the Dutch conductor.

Joseph Pasternack has been given the leadership of the Symphony Orchestra of fifty pieces, at the Stanley Theater of Philadelphia. This theater is believed to be taking the lead of the moving picture houses of the country, in the standard of its musical offerings and their interpretation.

Marcel Dupré has been decorated with the insignia of the Legion of Honor by the French Government, in recognition of his services to French art throughout the world, and especially to the distinction which he has given to organ playing. He began his second American tour with a recital in the New York Wanamaker Auditorium on September 29, and at Montreal, between October 1 and 20 he played a series of ten concerts in which he performed from memory the entire organ works of Bach.

The Forty-fifth Annual Meeting of the National Music Teachers' Association will be held at Cleveland, Ohio, December 26-28, 1923. For detailed information address Max L. Swarthout, Secretary, M. T. N. A., Milliken Conservatory, Decatur, Illinois. John J. Hattstaedt, of Chicago, will be chairman of the Piano Conference; and Sister Cecelia Schwab, Master of Music at Seton College, will read a paper on the "Growth of the School of Music in a Catholic College."

"Alzulala," a New American Opera (or is it a "Buckeye" Opera, since both librettist and composer are Ohioans?) will be produced by the Cleveland Opera Company, in February. The book is by Cecil Fanning, of international reputation as a baritone, and the music by Francesco de Leone, the Akron composer. The opera is founded on an Indian theme of the "Days of '49," for the atmosphere of which Mr. Fanning's several years of residence on the Crow Reservation of Montana has well prepared him.

A Bronze Tablet, presented to the late Carl Fischer, founder of the firm, by his employees, was unveiled on September 1, at ceremonies commemorative of the fiftieth anniversary of the establishment of the business, and the opening of a large modern building.

The Sixth Berkshire Festival of Chamber Music was held at Pittsfield, Massachusetts, September 27-29, under the patronage of Mrs. F. S. Coolidge. The new Festival Quartet of South Mountain, and the London Quartet, with Mabel Garrison, Elena Gerhardt, Reinald Werrenrath, Myra Hess and Katherine Goodson among the leading soloists, made up a brilliant galaxy of talent.

Presser Home for Retired Music Teachers to Raise Admission Fee

THE Home for Retired Music Teachers in Germantown, Pennsylvania, reports a very delightful summer. Many of the residents have been away upon little trips. In this connection the management of the Home desires to make it clear that the only restrictions that are ever placed upon any of the residents are those for their own interests, protection and convenience. This also applies to the initial consideration of applicants for admission.

At a recent meeting of the Board of Directors of the Home, it was decided to raise the admission fee from \$200 to \$400. In the very near future, until further official announcement, however, the fee will remain at \$200.

An endeavor is made to restrict admission to those music teachers who, because of their long service to the art, deserve to retire, as the business man of mature years retires when his means and affairs permit. In approving of applications the committee endeavors to select those whose accomplishments and personalities are likely to make them congenial companions to other residents of the Home. Only in this way can the Home be kept upon the high level which makes it so enviable a place of residence.

In other words, the Board of Directors of the Home endeavor to recognize, in so far as possible, that the home might provide many things for the maintenance of its residents which could not be as enjoyable if there was not a group of people with hearts and minds big enough to be friendly, considerate and mentally active.

One of the honored visitors to the Home during the month of September was Christine Terhune Herrick, one of the most distinguished of American women.

Polyphonic Studies For Violin

By Oscar J. Lehrer

This is a further carrying out of the idea of teaching violin in classes. In Mr. Lehrer's *Ensemble Method for the Violin*, the first position was employed exclusively. In the *Polyphonic Studies*, the third position is introduced and also shifting. In the study of this work the violin class can be divided up into three sections and each section may in turn play each of the three parts. By using a work of this nature, the busy teacher may at the same time teach intonation, steadiness of rhythm and the requirements of correct ensemble playing.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Church Orchestra Collection

This new collection is now about ready for the press. We predict for it a great success. The instrumentation is as follows: First Violin, Violin Obligato (A and B), Solo Violin, Second Violin, Viola, Cello (or Bassoon), Bass (or E flat Bass), Flute, First and Second Clarinet (in B flat), C Melody Saxophone (or Oboe), E flat Alto Saxophone, B flat Tenor Saxophone, First, Second and Third Cornets (in B flat), Trombone (Bass Clef), B flat Trombone Treble Clef (or Baritone), Horns in F (or E flat Altos), Drums and Piano. The instrumentation is so arranged that it may be played effectively by almost any combination of instruments with the First Violin and Piano as a foundation. The Solo Violin part is for a rather more advanced player. The Obligato Violin parts are very easy. All of the parts are suitable to be played by amateurs. Some very popular contemporary composers are represented, together with some of the very best arrangers in the country.

The special introductory price in advance of publication is 15 cents per copy for each orchestra part and 30 cents for the piano part.

New Recital Album For the Pianoforte

This new album will contain a choice assortment of piano solos in all styles. Every piece included in this volume will be found to possess an individual merit of its own. In making the book we are keeping in mind and choosing not only such compositions as are suitable for programs but also those which naturally become a permanent part of the piano player's home repertoire. The album will not contain any selections that have appeared in any other book. Every piece in that respect will be entirely novel to purchasers and there will be no risk of duplication.

In advance of publication the introductory price is 35 cents a copy.

Album of Compositions For the Pianoforte

By M. L. Preston

The new collection of pieces by Mrs. M. L. Preston (M. Loeb-Evans), is now well under way. This is a judicious selection of the piano pieces published under either of the above names which have proven most popular. Mrs. Preston is very well represented in our catalog and there are many successful numbers to her credit. All styles are represented and the pieces are chiefly in the third grade in point of difficulty.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

School of Violin Technic Exercises in First Position

By O. Sevcik, Op. 1, Part 1.

Our new edition of this work is on the press and copies will be ready very soon. This volume has been edited by one of Mr. Sevcik's foremost pupils. The edition is most accurate in all respects; it should be studied by everyone who wishes to play the violin capably and accurately.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Modern Graded Course By Henry Edmond Earle

This work can be used as an alternative for the earliest grades of Mathews' Standard Graded Course, many of the selections of this course being duplicates of Mathews. The work comes to us through another publisher who has discontinued business. There are three grades or volumes, selling at \$1.00 each. Throughout this work the author has valuable comments and hints on the selections. The course will give a bright pupil work for the season. The finger work and the melodies are blended in the most pleasing way. We are sure the profession will give a welcome to these three volumes. The continued use of any set of studies by the teacher becomes irksome in time. New material is an inspiration to the teacher. We recommend an examination of this course.

Our special advance price for each volume is 35 cents, postpaid.

New Instruction Book For the Piano

By John M. Williams

This is a thoroughly practical and modern instruction book planned along sensible pedagogical lines. It has the advantage, which will appeal to many present-day teachers, of beginning at once with both treble and bass clefs. The student first of all learns middle C in both clefs and then adds in either direction a note at a time. The material used in the book is both original and selected. It is all of excellent quality. The writer is a successful piano teacher who is also the author of a number of popular educational musical works.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Easy Opera Album For the Pianoforte

Some of the world's greatest melodies are to be found in the various operas old and new. Everyone who cares for music at all enjoys these melodies. The larger operatic fantasies and transcriptions however are in many cases beyond the reach of even the average player. Many of them also are much too lengthy. Our new *Easy Opera Album* aims to gather together the gems from all the great operas in playable selections of from one to three or four pages in length. Many of the arrangements have been made especially for this volume. It is now well on the way.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Organ Score Anthem Book

(Sweeney and Kirkpatrick)

This collection has been on the market for a number of years and it has proved very popular with choirs. We are pleased indeed to add this work to our catalog. There are more than one hundred and sixty pages of anthems and about fifty selections in the book. The composers are principally those that are well known, such as Geibel, Gabriel and others of a similar type. The reason for the name *Organ Score* comes from the fact that the four-parts are written on two staves. This is done to save space and ought to be used more than it is in church collections.

Our special advance price is 35 cents per copy, postpaid.

The Kansas City Spirit Cantata for Solo and Mixed Voices

By Dr. Carl Busch

The poem by Clara Virginia Townsend was awarded first prize by the Kansas City Star in an open contest and Dr. Busch has wonderfully caught the spirit of the lines in his music. The work is tremendously stirring and yet easy to sing, with a splendid climax. Other Civic Centers can easily use this splendid festal cantata with but slight changes in the text. Orchestral parts may be rented. Our advance of publication price for one copy only is 35 cents, postpaid.

Concerto No. 1 For Violin and Piano

By J. B. Accolay

A *Concerto* for any instrument is usually intended as a display of the capabilities of the performer. Although modern concertos have come to mean much more than this, the dictum still holds good as regards the classic concerto. The *Concerto No. 1*, by Accolay, is a compendium of the conventional violin technic and as such, it is used nowadays more as a study piece than as a display number. It has become a standard teaching work. Our new edition has been edited with the utmost care by a well-known modern teacher and player.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

"Gallia"

By Ch. Gounod

This short sacred cantata, suitable for any Sunday in the year, is not particularly difficult to sing but needs much rehearsing to bring out the inherent beauties of the score. This new and carefully edited edition of this classic will soon be ready and we would advise all choir masters to take advantage of our advance publication offer at 15 cents for one copy only, postpaid.

ETUDE readers desiring a copy of the picture used on the title page of this issue may secure a copy for ten cents in stamps.

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JUNIOR ETUDE

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Week of Pure Music

is the age of having "Weeks" for ing. We have, in some of the big "Art Week," "Red Cross Week," "Up Week," "Safety First Week," s of others; and lately we have had English Week," which was an at-o make people, and more especially people, give up the use of slang and ammar.

know there is no use in using such s expressions as "them things," "I", "gimmey some," and many others type; when everyone is taught to od English in school. If it takes a ore effort to speak correctly, make ort; for it is quite worth while.

do not confine your efforts to pure a. Include also pure music; for is the universal language. Try to o some of the particularly objection-heap songs with vulgar words. Do y these records if you have them, sing them and do not buy others same type. This does not mean that ance music, or all of the so-called music, is to be suppressed; because f the dance music is very good and ythm very exhilarating. But you the kind that is not good, and the s more apt to be in the words than sic.

Silent Music

ABLY all of you who have had the unity of studying with good teachers w these things, or at least some of and your ears are becoming better ter as you grow older. But a great people have never had an oppor- of taking lessons at all; and these e things that you must help your- and help each other to learn.

n you hear a piece played for the ne, can you tell whether it is duple, or quadruple time?

n you see a melody written down, ou any idea how it will sound when ?

al musician can read a page of music would a book, hearing the sound of ally, but silently. When you read you do not have to pronounce the aloud to know how they sound, or ey mean, do you? So when you see y written down, you should be able how it sounds, too, without playing ad."

Question Box

JUNIOR ETUDE:—I cannot have a at present. Will it do me any good tice and learn pieces by myself?

M. B. (Age 11),
Okla.

If one has had enough lessons to ow to keep a good hand position and nger and wrist action, and does not herself to become stiff when practic- ach can be accomplished without tak- sions. But extra care must be taken make mistakes of any kind in time, notes, fingering, phrasing, pedaling, forth, as there will be no teacher to out and correct such details.

Harmony or Discord

By Dorathe Bankert

"OH, DEAR, I'm so sleepy." So saying, Adrienne, who had been practicing for an hour and forty-five minutes, put away her music, returned the metronome to its place on the mantel and started to close up her Baby Grand.

As she closed the top, she heard a small voice crying, "Let me out! Let me out!"

A little man, dressed in kingly garb, stepped out, apparently from under the strings. He was only about three inches tall.

"I beg your pardon for scaring you," he said.

"Where did you come from?" Adrienne leaned closer so as to catch every thing he said.

"From your piano," he replied.

"But who are you, and how did you get in there?"

"I am Apollo, the King of Harmony. I reign over the Harmony of Music." He said this with not a little dignity.

"But," asked Adrienne, "why are you here?"

"My appearance here is a long story," he said sadly, in a soft, dreamy voice.

"Oh, please tell it to me," she begged eagerly.

"In my Kingdom of Harmony, I was the king over my subjects. They were all noble and faithful to me; but I found out I was mistaken in my mortal subjects. You are one, for instance; but to go on with my story, next to my kingdom was my bitter enemy, the King of Discord. Our misunderstanding had grown greater

than usual, so we decided to have a meeting with each other and settle the matter for all time."

"Go on! Go on!" urged Adrienne.

"If we found that the earth children played more discord notes, then King Discord should win; but if more notes in Harmony were played, I should win; and the victor was to be ruler over both Kingdoms. So saying, we fastened on our wings and flew down here to your land. We went around to every piano whereon a boy or girl played. I thought that I would surely win, as I had supposed that more notes in Harmony were played than discordant ones. But at the end of our quest we discovered that it was just the opposite, leaving King Discord the victor and ruler over my subjects.

"When we arrived at home, there was a little old lady awaiting us. 'Now, Mother,' said King Discord, 'you may attend to Apollo.' At that she came over, uttered some weird words and said, 'I now put you under an enchantment, that you shall stay in the pianos all the rest of your life 'trying to persuade boys and girls to play Harmony notes; and your kingdom shall be restored to you when this is accomplished. You shall also be reduced in size, to three inches, and you shall never be allowed to talk to any child more than once. So, go!'

"Immediately after the enchantment was placed upon me, I found myself in the piano of a little girl. I have been traveling ever since, meeting everywhere with success and, so far, with no failures. And here I am, now visiting you!"

As he finished his tale, Adrienne sat very still, thinking of the many times she had played discordant notes, not only on the piano, but also in her everyday life.

"I think you and your story are wonderful," she said; "and I thank you ever so much for your visit. It has really done me a lot of good and I am going to try hard to help you to restore your kingdom."

A Musical Turkey

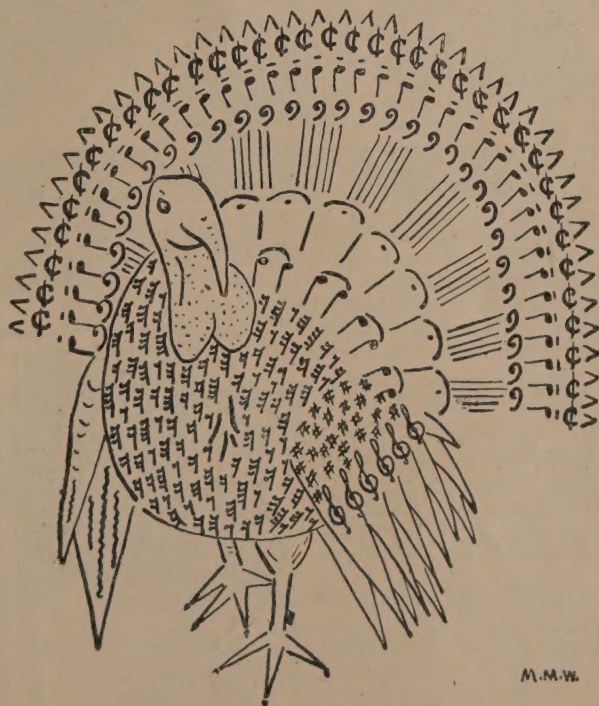
By Margaret Wightman

Yes, I'm the most musical turkey
That ever a turkey could be.
To begin with, my eye is a whole note,
While staccato marks dot my goatee.

And out on my wings, left and right ones,
You'll surely be able to find
The signs that you use to make music
Of any and every kind.

Of crescendo and treble clef signs
My largest wing feathers are made,
While sharps and rests, too, without number
You would see, if my music you played.

In my tail—a most gorgeous appendage,
Arc many more signs that you know,
Such as clefs, pauses, accents and spaces,
All neatly placed there in a row.



M.M.W.

But is it not queer that with all these
And other fine musical marks,
I should not be the greatest of songsters?

Yet all I can sing is just—
Gob-gobble,
Gob-Gobble,
GOB-GOBBLE.

HAPPY THANKSGIVING TO ALL JUNIOR ETUDE READERS

New Feature Letters

You remember in the summer the JUNIOR ETUDE asked for letters suggesting new features that you would like to see in the JUNIOR ETUDE. The best letter was sent by Robert Everly, who receives a subscription to the ETUDE for one year as a prize.

Other interesting letters were received from Frances Kilburning, Eleanor Pease, Cheerdal Theophilus Myers, Mary McHugh, Alice I. Sullivan, Marjorie Raymond, Elsie May Heiston, Avon Card, Nellie Lorene Kingbach, Leona Tibbetts, Herbert Schueller, Francis W. Collin.

About seventy-five per cent of new-feature suggestions were for a question box; so if you have any questions you want to ask, send them in, and they will be answered in the question box column; but answers will not be sent by mail, except in very special cases. Always give name, address and age, when sending in questions.

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Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Is Music an Entertainment or a Necessity?" Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender, written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of November. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

IS MUSIC A PART OF MY HOME LIFE?

(Prize Winner for May)

In answer to that question, I say yes with all my heart. We have in our house a piano, organ, violin, guitar and saxophone. I have taken lessons on the piano for four years, my brother plays the saxophone and father plays the violin. Music has become an essential in our home. How dreary and incomplete the home would seem without it! Music should play a large part in all home life, and a great deal depends on the training one receives at home. Music tends toward better ideals, more peace and enjoyment. One works harder when hearing music. Even the chirping of the song birds and the croaking of the frogs, to which I am accustomed, seems like music to my ears. If music were brought into more homes, there would be better citizens.

—Eva Johnson (Age 13), Michigan.

IS MUSIC A PART OF MY HOME LIFE?

(Prize Winner for May)

MUSIC is a part of my home life, and I could never get along without it. I think music in the home is one of the very best helps parents can give to their children. It encourages them to stay at home and enjoy themselves in the evenings. Children who have music in their home can learn more about the great composers and their works and can carry on a conversation with musical people, whereas other children can not. I do not think that anyone can be called learned without having some musical education. Children who have music in their home can distinguish between jazz and good music as soon as they hear it, and soon prefer the classical music. I am glad to say that music is a part of my home life.

—Dorothy Wilkes (Age 13), South Dakota.

Honorable Mention for May Compositions

Ruth L. Holland, Barbara Carpenter, Irene Lovett, Virginia Milam, Horace Milam, Eleanor Horr, Clara E. Hurst, Mildred Hesse, Muriel Cottrane, Wanda Weissenfluk, Margaret O'Malley, Lucile Nanney, Mary K. Moseley, Lucile Nunamaker, Agnes Pantenberg, Rhoda Lundy, Winifred Hogan, Maxine Collise, Mary Gastrock, Thelma Jones, Leona Otto, Mary Margaret French, Mary Graves, Beatrice Kelley.

In very olden times, they say,
When organs first were made,
The keys, they were so wide and stiff,
With elbows they were played.

Puzzle for November

THE puzzle this month is very easy—just to find the words that can be spelled on the piano key-board, and the prize winners will be those having the LONGEST and BEST list. How many do you think you can find? Please number each word. Lists not numbered will not be counted and can not be considered for prizes. Have you any idea how many words can be spelled on the key-board? If you have, don't tell!

Answer to Opera Puzzle in May (Omitted during the summer months)

- 1 M—anon
 - 2 A—ida
 - 3 Thai—S
 - 4 To—S—ca
 - 5 Tannhaus—E—r
 - 6 Carme—N
 - 7 Loh—E—ngrin
 - 8 Rigolet—T—o
- Composer—Massenet.

Prize Winners for May Puzzle

Winnifred E. Mobbs (age 14), Oregon;
Ralph Hallenback (age 10), New York;
Margaret L. Bartholomew (age 9) Indiana.

Honorable Mention for May Puzzle

Bernhardt Mandel, Elinore Kirkle, Irene Zabawa, Pearl Irene Brown, Jeanette B. Gutman, Ruth Heard, Anna C. Conner, Elinore Ware, Clarice Dawson, Ivy Kink, Gertrude Finkelstein, Frances Kedzierska, J. Sylvia Rudberg, Maribelle Albery, Helen Reuland, Anna Brunswick, Martha VandePonsole, Mary Mahoney, Lydia von Berthelsdorf, Alice G. Johnson, Vilma Rafael, Ada Golin, Phyllis Walker, Eva Louise Henderson, Ruth L. Holland, Virginia Flanders, Diana Ellis, William Potter, Annie Jones, Wilda Wetherall, Mildred Kiedel, Mildred Haid, Esther Gruss, Margaret Stewart, Gwendolyn Scott, Grace Foley, Ida Stein, Mary Gastrock, Bessie W. Johns, Theresa D. Cardella, Violet Regnier, Leona Landry, Jeanne Bedard, Esther Quinn, Mae Gallagher, Sabina Brinkman, Violet Goldie, Florence M. Fox, Edna Ardooom, Mildred L. Rawlings, Alba Boldizsoll, Marcella Kuhn, Helen Buswell, Gertrude Fulcher, Theresa Lapland, Julia Etta Eager, Elizabeth Vogel, Harold Seymons, Edith Alpert, Florence Silver, Maxwell Meyer, Betty Meyers, Evelyn Marotta, Louise Eitelgeorge, William Grant, Amelia Senner, Agnes Pearson, Dorothy Marengo, Catherine Ratalis, Sylvia Rabinowitz, Paul Brand, Geraldine Lambert, Beatrice L. Harvey, Mildred Almquist, George Hofbauer, Joseph Puntigan, Mary Wainright, Annie Mayo, Mary Switalski, Bella Weinstein, Tillie Blassberg, Elizabeth Sweet, Lou Ernestine Buck, Elinore Lehti, Frances Rowan, Elmer Proost, Regina Beckman, Annie Colagross, Harry Harland, Margaret Schlip, Horace Milam, Virginia Milam, Mary Ellen Hoffman, Irene Lovett, Gwendolyn Evans, Hilda Bridge, Phyllis Bridge, Lillian Albert, Elizabeth Fanter, Ida Gross, Margaret Hohnsbehn, Melvin Tenholder, Dorothy Turlington, Phyllis M. Davis, Ruth Andren, Cela Hurst, Allen Erwin, Gladys Vera Northrup, Jean Morgan, Frances Loftus, Theckla Arnold.

DEAR JUNIOR ETUDE: I want to write and tell you how much I enjoy the Etude, especially the Junior part.

In looking over one of the Etudes I noticed a letter from a Junior Reader, asking for some one to tell her something that would lighten discolored piano keys, and I have found oxalic acid better than any thing I have tried.

From your friend,
MARY THELMA GRAY (Age 14)
Georgia.

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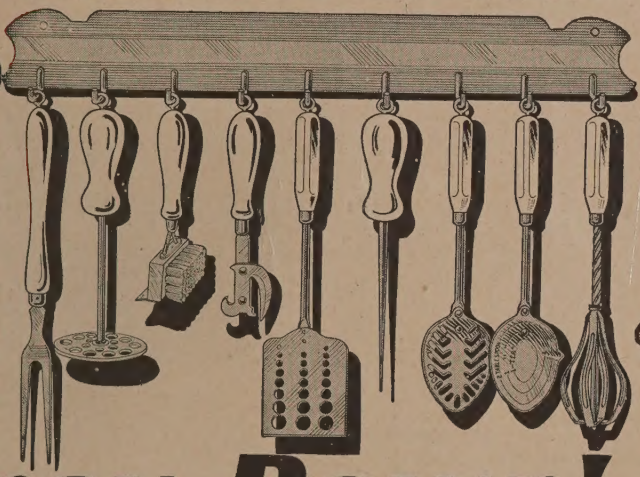
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WASH— Don't Scour Teeth

SURELY you wouldn't use a gritty cleanser on piano keys. Grit would scratch them and mar their beauty.

Teeth and ivory are first cousins—composed of the same basic substances. Grit scratches tooth enamel—and every scratch re-

moves a portion of that precious surface.

Avoid harsh grit in a dentifrice. Colgate's contains none. You can use Colgate's during a long lifetime without injuring in the slightest degree the delicate, irreplaceable enamel of your teeth.

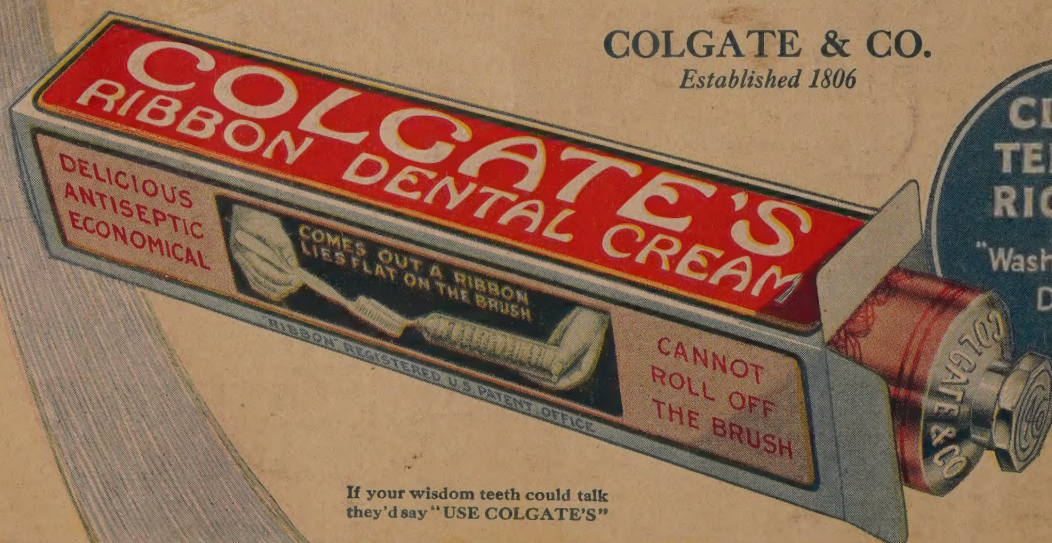
COLGATE'S CLEANS TEETH THE RIGHT WAY "Washes" and Polishes—Doesn't Scratch or Scour

If you scoured away your skin Nature could replace that. Silverware scoured with grit can also be restored if damaged. But Nature will not replace tooth enamel once it is worn away. It is better to use a safe dental cream now than suffer years of regret later on.

The most trustworthy tooth cleanser

for daily use is one that offers the combined action of fine, non-gritty precipitated chalk and pure soap. Thus, in Colgate's you get what modern science finds best. Its non-gritty precipitated chalk loosens clinging particles from the enamel. Pure and mild, its vegetable-oil soap washes them away.

COLGATE & CO.
Established 1806



If your wisdom teeth could talk
they'd say "USE COLGATE'S"

**CLEANS
TEETH THE
RIGHT WAY**

"Washes" and Polishes
Doesn't Scratch
or Scour

Colgate's cleans teeth thoroughly—no safe dentifrice does more. A Large tube costs 25 cents.

Truth in Advertising Implies Honesty in Manufacture